



"ELOCUTIONARY MANUAL."

THE  
PRINCIPLES  
OF  
ELOCUTION,

WITH  
EXERCISES AND NOTATIONS  
FOR  
PRONUNCIATION, INTONATION, EMPHASIS, GESTURE  
AND EMOTIONAL EXPRESSION.

BY  
ALEXANDER MELVILLE BELL, F. E. I. S. &C.,  
WATKINS LECTURER IN QUEEN'S UNIVERSITY, KINGSTON, CANADA.

Author of "VISIBLE SPEECH," "PRINCIPLES OF SPEECH AND CURE OF STAMMERING,"  
"EMPHASIZED LITURGY," "STANDARD ELOCUTIONIST," &C., &C.

---

**Fourth Edition.—Revised and Enlarged.**

---

CANADIAN PUBLISHER: THOMAS HENDERSON, BRANTFORD, ONT.

SALEM, MASS:  
JAMES P. BURBANK.  
1878.

LP PN4111.B4 1878

PRINTED BY  
JOHN H. CHOATE,  
SALEM, MASS.

250

Alaska

1878

250  
Henderson

## ADVERTISEMENT.

---

This Work may be obtained, by order, through any Bookseller; or it will be sent, *post free*, to any part of America or Canada, on receipt of price (\$1.50), by either of the Publishers:

UNITED STATES: JAMES P. BURBANK.

*Salem, Mass.*

CANADA: THOMAS HENDERSON,

*Box 43, Brantford, Ontario.*

### SPECIAL AND UNIQUE ANNOUNCEMENT.

Orders from Great Britain, Australia, India, or any Country accessible by Book-post, may be addressed to the AUTHOR, who undertakes to supply this Work, *post-free*, at the uniform price of SIX SHILLINGS, STERLING, to students in any part of the World.

Remittance may be by P. O. order, or Registered letter with coin.

Address: PROF. A. MELVILLE BELL, Box 518, P. O.  
*Brantford, Ontario, Canada*

3172842



h  
h  
i  
n  
c  
h  
n  
e  
u  
a  
a  
T

## PREFACE.

---

The Third Edition of the "ELOCUTIONARY MANUAL" having been for some time out of print, and the work being still in steady demand, the Author has been induced to prepare a New Edition, with the improvements suggested by his long experience. Such a duty he cannot hope to be again called on to undertake; and, as his "PRINCIPLES OF ELOCUTION"—first published in 1849—have had a manifest influence on subsequent elocutionary literature, he desires to extend and perpetuate that influence, by a final revision of the Theories and Exercises which were the fruit of original study and observation, thirty years ago.

TUTELO HEIGHTS, BRANTFORD,  
ONTARIO, CANADA.

*July 1st, 1878.*

## EXTRACTS FROM FORMER PREFACES.

### SECOND EDITION.

Two years ago, the Author published his "New Elucidation of the Principles of Speech and Elocution,"—a Work which has been so favourably received among Critics, and so rapidly disposed of, that he has been induced to prepare an ELOCUTIONARY MANUAL adapted for use in Classes, as well as for Private Students.

This Volume may be considered as a Second Edition (but entirely re-written) of the Elocutionary Sections of the larger work. The Fundamental Theories, and the Details of Articulation and Defective Speech are condensed; the Principles of Orthoepy, Vocalization, and the Art of Reading, more copiously illustrated; and a full Practical Treatment of the subject of GESTURE has been added; besides an extensive Collection of Poetical and Dramatic Quotations, marked for Exercise in Expressive Reading.

All the Extracts are alphabetically collected in one general Index in the Table of Contents, so as to form a DICTIONARY OF EMOTIVE QUOTATIONS: and the Table of Contents, generally, is arranged as a minute Reference-Index to the subjects treated of in the volume.

In the following Manual the ordinary meagreness of Elocutionary books in *principles*, and their dull abundance in *rules*, has been avoided. PRINCIPLES have been chiefly dealt with, and the utmost simplicity has been aimed at, in their statement and illustration.

The Author has to acknowledge his obligations to his Father, Alex. Bell, Esq., Professor of Elocution, London; and to his Brother, D. C. Bell, Esq., Professor of Elocution, Dublin, for their critical perusal of this Work, in its progress through the Press.

EDINBURGH, 1852.

### THIRD EDITION.

In the present Edition the whole of the Notations have been revised, and many new paragraphs have been added in each Division of the Work. The Introduction, and the Section on EMPHASIS are entirely new; and a large number of additional Exercises and Illustrations have been given under the various Heads of Oral Gymnastics, Inflection, Expressive Exercises, and Gesture. The Work will now, it is hoped, be found still more worthy of the flattering encomiums it has received from the Press and the Professional Public.

EDINBURGH, 1859.

# CONTENTS.

	Par.	Page.
INTRODUCTION . . . . .		13
PART FIRST.—PRONUNCIATION.		
I. GENERAL PRINCIPLES . . . . .		27
Definition of Speech . . . . .	1	
The Instrument of Speech . . . . .	2-6	
Elocution . . . . .	7-8	
II. PRINCIPLES OF RESPIRATION . . . . .		28
The relation of breath to speech . . . . .	9-10	
The acts of inspiration and expiration . . . . .	11-19	
Confidence dependent on respiration . . . . .	20	
III. RESPIRATORY EXERCISES . . . . .		31
Prolonged vocalization . . . . .	21-23	
Frequent inhalation . . . . .	24-25	
Proper time for exercise . . . . .	26	
IV. PRINCIPLES OF VOCALIZATION . . . . .		32
Mechanical formation of voice . . . . .	27-28	
Varieties of pitch . . . . .	29	
Energy—Huskiness. . . . .	30-31	
Oral modifications—Depravity . . . . .	32-33	
V. PRINCIPLES OF VOWEL FORMATION . . . . .		35
Illustrative experiment . . . . .	34-35	
Organs of vowel modification . . . . .	36-37	
Three organic classes of vowels . . . . .	38	
General vowel scheme . . . . .	40	
Foreign vowel sounds . . . . .	41	
English vowel scheme and numerical notation . . . . .	43-45	
The terms "long" and "short" . . . . .	46	
VI. VOWEL EXERCISES . . . . .		39
VII. ANGLICISMS OF VOWEL SOUND . . . . .		43
Characteristic formation of A and O . . . . .	65	
Peculiarities associated with R . . . . .	66-72	
VIII. SCOTTICISMS OF VOWEL SOUND . . . . .		45
IX. HIBERNICISMS OF VOWEL SOUND . . . . .		49
X. AMERICANISMS OF VOWEL SOUND . . . . .		49
XI. DISTINCTION BETWEEN VOWELS AND ARTICULATIONS . . . . .		50
XII. VOWEL NOTATION . . . . .		51
Phonetic directions . . . . .	116-117	
Example and exercise . . . . .	118-119	
Key to exercise . . . . .	120	
XIII. THE ASPIRATE, H . . . . .		55
English irregularities . . . . .	122	
Northern peculiarity—Oratorical do. . . . .	123-124	
Silent H . . . . .	125	

	Par.	Page.
XIV. ARTICULATIONS (CONSONANTS) . . .		55
Breath and voice varieties . . . . .	128	
Obstructive and continuous do. . . . .	129	
Three modes of action . . . . .	130	
First mode—Three points of contact . . . . .	131	
Nasal elements . . . . .	132	
Second and third modes . . . . .	134-136	
General scheme of articulations . . . . .	138	
Table of English articulations . . . . .	141	
Table for phonetic analysis . . . . .	142	
XV. PRINCIPLE OF DISTINCT ARTICULATION . . . . .		60
XVI. DEFECTS OF ARTICULATION . . . . .		61
Correct relative positions of the oral organs . . . . .	150-153	
Labial expressiveness . . . . .	154	
XVII. ANGLICISMS OF ARTICULATION . . . . .		63
Sounds of R, Y and W, K and G . . . . .	155-158	
XVIII. SCOTTICISMS OF ARTICULATION . . . . .		64
XIX. HIBERNICISMS OF ARTICULATION . . . . .		65
XX. AMERICANISMS OF ARTICULATION . . . . .		66
XXI. SYLLABIC QUANTITY . . . . .		66
Influence of articulations on preceding vowels . . . . .	173	
The liquids,—L, M, N, ng . . . . .	174	
Monosyllabic combinations . . . . .	175-178	
XXII. DIFFICULT COMBINATIONS . . . . .		68
Exercise on the oral "actions" . . . . .	179-180	
Exercises on words and sentences . . . . .	181	
XXIII. ACCENT OR SYLLABIC STRESS . . . . .		70
Table of accents . . . . .	185	
Principles of accentuation . . . . .	187	
Secondary accent . . . . .	188-189	
False accents in poetry . . . . .	190	
Sentential accents . . . . .	191	
Transposition of accent for emphasis . . . . .	192-193	
PART SECOND.—INFLEXION.		
I. GENERAL PRINCIPLES . . . . .		75
Essential characteristics of speaking tones . . . . .	1-2	
Tones constitute a natural language . . . . .	3-4	
II. MECHANISM OF THE INFLEXIONS . . . . .		76
Diagram of simple inflexions . . . . .	6	
Pitch of the inflexions . . . . .	7-11	
Extent of the inflexions . . . . .	12	
Diagram of compound inflexions . . . . .	15	
III. NOTATION OF THE INFLEXIONS . . . . .		78
Intervals represented . . . . .	17	
IV. PREPARATORY PITCH . . . . .		79
A principle of opposition . . . . .	19-20	
V. EXPRESSIVENESS OF THE INFLEXIONS . . . . .		80
Logical Expressiveness . . . . .	21-22	
Sentimental expressiveness . . . . .	23	
Gamut of the inflexions . . . . .	25	
Formulas for exercise . . . . .	26	

# CONTENTS.

Page.		Par.	Page.	vii
55	VI. EXERCISES ON THE INFLEXION OF WORDS		82	
	VII. RESUMÉ OF PRINCIPLES OF MECHANISM, MELODY AND MEANING OF THE INFLEXIONS		83	
	VIII. EXERCISES ON THE INFLEXION OF CLAUSES.—VERBAL GROUPING . . . . .		83	
	Articles and prepositions . . . . .	32-33		
	Pronouns . . . . .	34-35		
	Auxiliary verbs . . . . .	36		
	Adverbs and adjectives . . . . .	37-38		
	Conjunctions . . . . .	39		
60	The verb "to be" . . . . .	40		
61	Adverbial phrases . . . . .	41		
	Complements of verbs . . . . .	40-42		
	Complemental clauses . . . . .	43		
63	IX. EMPHATICAL DISJUNCTIONS . . . . .		89	
	X. STACCATO INFLEXIONS . . . . .		90	
64	XI. PASSAGES FOR EXERCISE IN GRAMMATICAL GROUPING . . . . .		90	
65	(For a List of the Passages, see "General Index of Extracts.")			
66	XII. APPLICATION OF PRINCIPLES OF INFLEXION TO SENTENCES . . . . .		98	
	Assertive Sentences . . . . .	52-53		
	Interrogative Sentences . . . . .	54-55		
68	Imperative Sentences . . . . .	56		
	XIII. ANALYSIS OF SENTENCES . . . . .		100	
	Subjects, Predicates and Circumstances . . . . .	57-64		
70	Principles relating to do. . . . .	65-68		
	XIV. VARIETIES OF INTERROGATIVE SENTENCES		102	
	Inflexion governed by Intent . . . . .	69-72		
	Questions repeated or echoed . . . . .	73-74		
	Questions connected by "or" . . . . .	76		
	Interrogative sentences ending with similes, etc	77		
	XV. SERIES . . . . .		105	
	XVI. RESUMÉ OF PRINCIPLES OF SENTENTIAL INFLEXION . . . . .		105	
75	Reading at sight . . . . .	80		
	Exercise on sentential inflexions . . . . .	81		
	PART THIRD.—EXPRESSIVE DELIVERY.			
	I. PAUSES . . . . .		109	
	II. MODULATION . . . . .		110	
	General principles . . . . .	6-7		
	Notation of pitch . . . . .	8-11		
78	III. FORCE AND TIME . . . . .		112	
	Notation of do. . . . .	13-14		
79	Common confusion of pitch and force . . . . .	16		
	General principles . . . . .	17-18		
80	IV. EMOTIVE EXPRESSION . . . . .		113	
	Necessity of Sentiment in reading . . . . .	19		
	Scheme of functional expressions and nota- tion of do. . . . .	20-21		

	Par.	Page.
V. RECAPITULATIVE TABLE OF PRECEDING NOTATIONS . . . . .		117
VI. EXPRESSIVE PASSAGES MARKED FOR EXERCISE . . . . .		118
<i>(For a List of the Passages, see "General Index of Extracts")</i>		
PART FOURTH.—EMPHASIS.		
I. GENERAL PRINCIPLES . . . . .		141
Kindred nature of accent and emphasis . . . . .	1-2	
The new idea emphatic . . . . .	3	
Accentual effect of priority of words . . . . .	4	
Grammatical value of the "Parts of Speech." . . . .	5-7	
Principal and accessory parts of sentences . . . . .	8	
Separate pronunciation of clauses . . . . .	9	
Antithesis involved in emphasis . . . . .	10	
Suggested antitheses the most emphatic . . . . .	11	
Effect of changing the emphatic word in a sentence . . . . .	12	
II. EXAMPLES OF EMPHATIC ANALYSIS . . . . .		144
"The Burial of Sir John Moore" . . . . .	15-28	
"Lear" . . . . .	29-31	
III. REPETITIONS . . . . .		153
IV. EXAMPLES OF EMPHASIS . . . . .		154
"On Poetry" . . . . .		
"On Revolutionary Outrages . . . . .		
V. RESUMÉ OF THE PRINCIPLES OF EMPHASIS . . . . .		157
VI. PASSAGES FOR EXERCISE IN SELECTING EMPHASIS . . . . .		157
<i>(For a List of the Passages, see "General Index of Extracts.")</i>		
Key to the emphatic words in the preceding passages . . . . .		37
VII. THE LANGUAGE OF PASSION . . . . .		165
VIII. EMPHASIZED EXERCISES IN THE LANGUAGE OF PASSION . . . . .		166
PART FIFTH.—LOOKS AND GESTURES.		
I. GENERAL PRINCIPLES . . . . .		209
Gesticulation necessary to effective oratory . . . . .	1	
Natural order of passionate expression . . . . .	2	
II. EXPRESSIVENESS OF THE DIFFERENT FACIAL AND BODILY MOTIONS . . . . .		209
III. SUMMARY OF THE GENERAL PRINCIPLES OF GESTICULATIVE EXPRESSION . . . . .		212
IV. PRINCIPLES OF GRACE . . . . .		213
V. RELATIVE POSITIONS OF THE HAND AND ARM IN MOTION . . . . .		216
Diagrams . . . . .	37-38	
VI. APPLICATION OF GESTURE . . . . .		218
Directive gestures.—their pictorial arrangement . . . . .	44-47	
Illustrative gestures . . . . .	48-49	
Emotive gestures . . . . .	50	
Colloquial gestures . . . . .	52	

# CONTENTS.

ix

Page.

Par. Page.

117	VII. EXAMPLES OF APPLICATION OF GESTURE Lochinvar.—Hamlet on Death.—Death of Marmion.—Orator's First Speech.—Rustic Logic.		222
118	VIII. NOTATION OF GESTURE . . . . .		227
	Diagrams.—Positions of the feet . . . . .	56-60	
141	" Motions of the arms . . . . .	63-64	
	" Exercises on transitions . . . . .	65-66	
	IX. GENERAL SCHEME OF NOTATION FOR ATTITUDE AND MOTION . . . . .		232
	The feet, lower limbs and trunk . . . . .	68	
	The arms . . . . .	69	
	The hands . . . . .	70	
	Parts of the body on which the hands may be placed . . . . .	71	
	The head and face . . . . .	72	
	X. ORDER OF SYMBOLIC ARRANGEMENT . . . . .		235
144	XI. RECAPITULATIVE TABLE OF THE SINGLE SYMBOLIC LETTERS . . . . .		235
	XII. APPLICATION OF THE NOTATION OF GESTURE . . . . .		236
153	XIII. ILLUSTRATIONS . . . . .		236
154	Macbeth to the Dagger.—Marco Bozzaris . . . . .		
	XIV. DIRECTIONS FOR USING THIS WORK . . . . .		241

## GENERAL INDEX OF EXTRACTS.

Prose passages are distinguished by an asterisk. (\*)

165	Absorbing Love . . . . .	166	Apparition . . . . .	169
	Actions . . . . .	118	Apprehension . . . . .	169
209	Admiration . . . . .	166	Assumed Bluntness . . . . .	169
	Admonition to Consistency . . . . .	166	Authority . . . . .	169
	A Dream . . . . .	167	Avarice . . . . .	120
	Advice . . . . .	167	Avaricious Age . . . . .	170
209	Affection . . . . .	167	Beauty . . . . .	120, 170
	Affectionate Remembrance . . . . .	168	Bereavement . . . . .	170
212	Ambition . . . . .	119, 168	Blindness . . . . .	120, 158
213	Ambition Dissatisfied . . . . .	119	Boastful Challenge . . . . .	171
	Ambition Repented . . . . .	119	Charity . . . . .	121, 171
216	Ambitious Rivalry . . . . .	119	Cheerfulness . . . . .	*91, 171
	An Ancient Temple . . . . .	91	Cheerful Piety . . . . .	*158
218	Ancestry . . . . .	119	Childhood . . . . .	*121
	Anecdote . . . . .	*158	Close of a Guilty Career . . . . .	172
	Anger . . . . .	*91, 120, 168	Commentators . . . . .	122
	Angry Surprise . . . . .	168	Confidence . . . . .	172
	Animal Enjoyment . . . . .	91	Conflicting Passions . . . . .	122, 172
	An Orator's First Speech . . . . .	225	Consolation in Misfortune . . . . .	*158



Constancy . . . . .	173	Experience . . . . .	126
Constancy in Virtue . . . . .	91	Faith . . . . .	126
Contempt . . . . .	122	Faithful Prayer . . . . .	160
Contemptuous Reproach . . . . .	173	Fame . . . . .	126
Contentment . . . . .	*92, 159	Farewell to Greatness . . . . .	181
Contradiction . . . . .	173	Fear of Death . . . . .	181
Corruption . . . . .	122	Fidelity . . . . .	127
Courage . . . . .	122	Figurative Language . . . . .	*160
Courteousness . . . . .	*159	Flowers . . . . .	160
Cowardice . . . . .	105	Forgiveness . . . . .	92
Crafty Advice . . . . .	174	Forgiving Disposition . . . . .	*161
Crafty Malignity . . . . .	174	Fortitude . . . . .	127
Critics . . . . .	*92	Fortune . . . . .	127
Death . . . . .	174	Fruitless Resolutions . . . . .	161
Defiance . . . . .	123	Grateful Recognition . . . . .	161
Desert . . . . .	*123	Gratitude . . . . .	181
Desire and Dread of Death . . . . .	174	Greatness . . . . .	127
Desire of Distinction . . . . .	92	Grief . . . . .	182
Desires Unlimited . . . . .	*92	Guilty Conscience . . . . .	182
Despair . . . . .	123, 175	Hamlet's Soliloquy on Death . . . . .	224
Disappointed Envy . . . . .	175	Hasty Anger . . . . .	93
Discrimination . . . . .	123	Hatred . . . . .	183
Disdainful Scorn . . . . .	176	Hearts . . . . .	128
Disgust . . . . .	176	Honesty True Nobility . . . . .	183
Disinterested Love . . . . .	176	Honour . . . . .	*183
Dissembled Love . . . . .	176	Human Life . . . . .	*93, 128
Distinctions . . . . .	*124	Human Progress . . . . .	*87
Distraction . . . . .	124	Human Wretchedness . . . . .	128
Distrust . . . . .	177	Humility . . . . .	*93
Dominion . . . . .	124	If . . . . .	*128
Employment . . . . .	92	Ignorant Criticism . . . . .	*184
Emotions . . . . .	*124	Imitation . . . . .	*129
Emulation in Gentility . . . . .	*177	Incredulous Horror . . . . .	184
Encouragement . . . . .	178	Indifference . . . . .	*184
Energetic Effort . . . . .	125	Indignant Contrast . . . . .	185
Envious Contempt . . . . .	178	Indignation . . . . .	185
Envy . . . . .	125	Industry . . . . .	*93
Equality of Men . . . . .	*159	Ingratitude . . . . .	129
Error and Ignorance . . . . .	*159	Innocence . . . . .	93
Eventful Epochs . . . . .	*85	Insect Life . . . . .	*129
Evil Conscience . . . . .	125	Interrogation . . . . .	*130
Evil Speaking . . . . .	*159	Jealousy . . . . .	185
Exalted Misery . . . . .	179	Joy . . . . .	186
Exasperation . . . . .	126	Justification . . . . .	*186
Exculpation . . . . .	179	Kingly Power . . . . .	130
Exercise . . . . .	*89	Knowledge and Wisdom . . . . .	161
Exhortation against Am- bition . . . . .	180	Laughter . . . . .	186
Exhortation to Courage . . . . .	180	Laziness . . . . .	130
Existence . . . . .	126	Lear . . . . .	150
Ex-Officio Endowments . . . . .	126	Liberality . . . . .	*93

# CONTENTS.

xi

126	Liberty . . . . .	94	Remembered Love . . . . .	195
126	Life . . . . .	131	Remembrance . . . . .	86
160	Light . . . . .	*34	Remonstrance — with In-	
126	Lights and Shades . . . . .	131	dignation . . . . .	196
181	Listening . . . . .	187	Remorse for Drunkenness	*197
181	Listening to Distant Music	187	Remorse for Committing	
127	Living Merit . . . . .	94	Murder . . . . .	196
*160	Lochinvar . . . . .	222	Remorseful Horror . . . . .	197
160	Love . . . . .	94	Reproach with Want of	
92	Lovers . . . . .	131	Friendship . . . . .	197
*161	Lover's Studies . . . . .	*131	Reproach with Want of	
127	Lowliness of Mind . . . . .	187	Manliness . . . . .	198
127	Ludicrous Distress . . . . .	*132	Reproach with Stupidity	
161	Macbeth to the Dagger . . . . .	236	and Inconstancy . . . . .	198
161	Malicious Revenge . . . . .	*188	Reproof of Servility . . . . .	199
181	Man . . . . .	162	Results . . . . .	135
127	Marco Bozzaris . . . . .	238	Revelation . . . . .	*88
182	Martyrs . . . . .	132	Ridiculous Deference . . . . .	135
182	Maternal Love . . . . .	188	Rustic Logic . . . . .	226
	Melancholy Reflections . . . . .	189	Sad Foreboding . . . . .	199
224	Mercy . . . . .	189	Sadness of Night . . . . .	96
93	Method . . . . .	132	Sarcastic Expostulation . . . . .	199
183	Misery in Royalty . . . . .	190	Scorn . . . . .	200
128	Misfortunes . . . . .	*34	Selfish Hatred . . . . .	200
183	Moodiness . . . . .	95	Self-Knowledge . . . . .	*96
*183	Murder . . . . .	133	Self-Satisfaction . . . . .	162
93, 128	Music . . . . .	190	Shuffling Refusal . . . . .	200
*87	Mutability of Love . . . . .	191	Sickness . . . . .	201
128	Mutual Dependence . . . . .	*95	Signs of Love . . . . .	135
*93	Natural Freedom . . . . .	191	Slavery . . . . .	*136
*128	Night . . . . .	95	Sorrow causing Forgetful-	
*184	Occupation . . . . .	*95	ness . . . . .	201
*129	On Literary Extracts . . . . .	*162	Sources of Error . . . . .	*96
184	On Poetry . . . . .	*155	Spasmodic Emotion . . . . .	136
*184	On Revolutionary Outrages . . . . .	156	Stability of Nature . . . . .	87
185	Parish Commons . . . . .	133	Stairs to Marriage . . . . .	*136
185	Parting . . . . .	*134	Stern Reproach . . . . .	201
*93	Perversity . . . . .	191	Suicide . . . . .	105
129	Philosophy and Religion . . . . .	*95	Sullenness . . . . .	202
93	Pity . . . . .	192	Sunset . . . . .	88
*129	Politeness . . . . .	*162	Suspicion . . . . .	202
*130	Poverty . . . . .	192	Sympathy . . . . .	136
185	Prayer . . . . .	134, 193	Sympathy—with Admira-	
186	Prosperity . . . . .	*134	tion . . . . .	203
*186	Proud Independence . . . . .	193	Teachers . . . . .	*138
130	Rapt Admiration . . . . .	166	Tears . . . . .	137
161	Raving . . . . .	*194	Temper . . . . .	*163
186	Reasoning . . . . .	135	Terror . . . . .	*204
130	Rebellion . . . . .	194	Terrors of Death . . . . .	204
150	Reflection . . . . .	*135	The Burial of Sir John	
*93	Regretful Pity . . . . .	*194	Moore . . . . .	144
	Rejecting Counsel . . . . .	195	The Death of Marmion . . . . .	224

		Par.	Page
The Falling Leaf . . . .	138		
The Fine Arts . . . .	*85		
The Firmament . . . .	86		
The Gospel . . . .	*96		
The Grave . . . .	96		
The Secret of Content . . . .	*85		
Thoughts . . . .	*96		
Thought and Deed . . . .	52		
Threatened Revenge . . . .	204		
Ties of Love . . . .	205		
Time . . . .	137, 163		
To the Butterfly . . . .	163		
True Courage . . . .	138		
True Greatness . . . .	*84		
Truth . . . .	196		
Untold Love . . . .			205
Upbraiding with Want of Duty . . . .			206
Variety of Endowments . . . .			*97
Vegetation . . . .			163
Vengeance . . . .			207
Virtue . . . .		97,	207
Virtuous Promptitude . . . .			97
Voices of the Night . . . .			97
War . . . .		84,	*97
Wisdom . . . .			*97
Wisdom of the Deity . . . .			*138
Wit . . . .		139,	164
Woman . . . .		98,	139

r. Page  
 of 205  
 . 206  
 . \*97  
 . 163  
 . 207  
 97, 207  
 . 97  
 . 97  
 84, \*97  
 . \*97  
 \*138  
 39, 164  
 98, 139

## INTRODUCTION.

ELOCUTION does not occupy the place it reasonably ought to fill in the curriculum of education. The causes of this neglect will be found to consist mainly of these two: the subject is undervalued, because it is misunderstood; and it is misunderstood because it is unworthily represented in the great majority of books, which take its name on their title page; and, also by the practice of too many of its teachers, who make an idle display in Recitation the chief, if not the only end, of their instruction.

When we point to the fact, that public speaking is a part of the professional duty of every Clergyman and Advocate, and no unusual part of the social duty of a private citizen; and that Public Speaking involves two distinct requirements,—a knowledge of what to say, and how to say it; and when we farther advert to the fact, that in the whole course of school and college education, either for private citizens or public speakers, only one of these requirements is systematically provided for, the inadequacy of the provision to the requirements cannot but be manifest. We naturally ask “why is this?” The reason, perhaps, may simply be, that *so it is!* We are all slaves of custom, and cannot, without much difficulty be brought to alter existing arrangements, however unreasonable. We are too apt to lazily acquiesce in things as they are, however wrong, and passively accept the doctrine that “whatever is, is right.”

But, besides this natural conservatism, this unreason, which is the principal cause of the maintenance of all error, there is another cause which is indeed a reason for the anomaly referred to, although the reason itself will be admitted to be unreasonable: a prejudice exists against the cultivation of *manner* in Delivery. Prejudice,—that Reason’s very opposite,—denounces manner as if it was a thing of no *matter*. “Manner” and “Matter” are

spoken of as antagonists in Oratory. But what is matter without manner? Matter is the native unquarried rock; Manner is the chiseled statue, or the sculptured palace. Matter is the chaos "without form and void" when "darkness brooded over the face of the earth;" Manner is the rolling globe launched in the flood of light, and beautified with hill and dale, ocean and streamlet, herb, and tree, and flower. Manner is the manifestation of all matter; and no matter can be known but by the manner of its presentment.

This is equally true of intellectual as of physical material. The matter of the finest oratory may lie hidden within the brain, worthless and unappreciated; as the marble of that sweetest creation of the sculptor—the "Greek Slave"—lay buried in its native hill, till a Power arose that could unveil its symmetry and grace. And it depends entirely on the speaker's skill,—his power over manner—whether he fashion his matter into a paving stone or a Medicean Venus.

But this prejudice has a moral root from which it derives all its vitality:—"The eloquence that fascinates may be employed to dazzle and seduce. It may be used to make the worse appear the better reason." True, but the greater the attractiveness of Eloquence for purposes of mere amusement or for more unholy ends, the stronger is the reason and the more imperative the duty to master its refinements, and utilize its influence in all good and sacred causes.

The adage cannot be too often repeated that whatever is worth doing at all, is worth doing well; and we may add, the worthier any object of effort, the higher should be the standard of efficient execution. Slovenliness is intolerable in the meanest business. How much more so in the highest, and especially in that which has an aim beyond all earthly objects!

But by whom is this prejudice entertained? Who are they that shake the head at oratorical refinement in the pulpit, and denounce preparatory study of "manner" as "theatrical?" Are they the eloquent of the Church, the ornaments of their profession, speakers refined by culture, or endowed with natural powers of eloquence? No! They are those only who are themselves destitute of any pretensions to effectiveness. No man who is conscious of the ability to speak effectively can undervalue the power, and none who is not competent in this respect, can judge of its value or pronounce it worthless.

The study of Oratory is, however, hindered by another prejudice, founded—too justly—on the ordinary methods and results of elocutionary teaching; the methods being unphilosophical and trivial, and their result not an improved manner, but an induced mannerism. The principle of instruction to which Elocution owes its meanness of reputation may be expressed in one word,—Imitation. The teacher presents his pupils with a model or specimen of reading or declamation, and calls on them to stand forth and do likewise. The model may be good, bad, or indifferent; it is, at all events tinged with the teacher's own peculiarities, and the pupils, in their imitative essays, can hardly be expected to distinguish between these accidents of style, and the essentials of good delivery which may be embodied in the model. Thus, becoming accustomed to imitate the former, they naturally confound them with the latter. Each pupil, too, has his own peculiarities, already more or less developed—arising from structural differences in the organs of speech, from temperament. or from habit.—the result of previous training or of previous neglect. These fixed idiosyncrasies and tendencies, mingled with the imitated peculiarities, form a compound style which, whatever its qualities, can hardly fail to be unnatural. Besides, as imitation is in a great degree an unconscious act, habits are thus formed of the existence of which the subject of them is entirely ignorant. In no other way can we account for those monstrous perversions of style which are so common, and so patent to all but, apparently, the speakers themselves. The very purpose of a philosophical system of instruction should be, to give us a standard by which to measure our own shortcomings and primarily by which we can discover them.

But it may be urged by adherents of the imitative methods of instruction, that they do not teach by imitation alone; that they teach by Rule, and merely illustrate rules by their model readings, in imitating which, the pupils consciously apply the rules. There has been far too much of this teaching by "Rules" in all departments of education. The rules of nature are few and simple; at the same time extensive and obvious in their application. These are PRINCIPLES rather than rules, and it is the highest business of philosophy to find out such. Principles alone are worthy of the student's care. These he cannot too perfectly "learn and con by rote." But the rules of elocutionary

books are not of this kind. The latter are cumbersome in number, limited in application to certain forms of grammatical construction, and very far from obvious in their use. Some principle must be involved in every rule. Rules are but logical deductions from understood principles; and, often, a single principle will be found to underlie a whole category of rules. If Principles are understood, the mind will deduce Rules for itself, but the knowledge of the most elaborate code of rules may be possessed without acquaintance with a single principle. Besides, in actual practice, rules cannot be applied. They keep the mind in leading-strings which prevent self-effort, and destroy natural freedom, being rather fetters than assistances to one who has learned to walk alone. For instance, a certain movement of voice implies incompleteness of statement, and its mechanical opposite implies completeness. A knowledge of this simple Principle involves at once a knowledge of more than half the rules for Inflection with which Elocutionists have bewildered their students. The mind can grasp this principle and carry it along without effort through all the complexities and involutions of composition; but if, instead of this, the student is made to learn all the possible arrangements of words in sentences, and to apply a separate "Rule" for each new form, he can never bring his rules into spontaneous application. He may apply them, or fancy that he applies them, in the reading of selected sentences, but beyond this he cannot carry them a step, without feeling them an incumbrance and a hindrance to mental action. Constant thinking of inflection proves fatal to reflection. What a student chiefly requires to know, is *how* to vary his voice; if his own judgement and appreciation of the sense, in connection with defined principles, do not inform him *when* to do so, the most minute direction by Rules will be of little service. The *mechanics* of expression are what he must master, if he would use and manifest his mind in reading; but he must be unfettered in their application, in order that he may develop and improve his manner without acquiring the formality of mannerism.

Elocutionary Exercise is popularly supposed to consist merely of Recitation, and the fallacy is kept up both in schools and colleges, where Elocution is said not to be wholly neglected, because an hour is occasionally set apart for a competitive display of the declamatory powers of the pupils or students. This is a miserable trifling with an art of such importance,—an art that

embraces the whole Science of Speech, as well as sentimental expression. With as much justice might it be said that music was attended to, if a class were called on once or twice a week, or half a dozen times a session, to whistle a popular air in competition for a prize. Music is both a Science and an Art. So is Elocution; and such an amount of attention as is limited to the occasional "spouting" of passages learned anywhere or anyhow, is to Elocution merely what whistling is to music. The cultivated orators of old, esteemed Delivery the chief of all the arts of Oratory, and they "being dead yet speak to us:" and they should do so with authority, for the letter of their eloquence is still the model in our colleges. We admire the orations of Demosthenes: so did contemporary judges; but they tell us that truly to appreciate these compositions we must have *heard* them! How would the Grecian "Thunderer" esteem our modern wisdom, in practically reversing as we do, the relative importance of writing and of speaking well! Oratory, doubtless, is not now an art of such high consequence as it was before the invention of the printing press, and the general diffusion of knowledge through its blessed agency; but the sphere of oratorical influence, though narrowed, is yet large, and within that sphere the value of an effective Delivery is as preponderating as it ever was.

Oratory was of old a very comprehensive subject, and its study was the labour of a life. It included almost every department of general knowledge, and mental and moral discipline, as well as Pronunciation, or what we now call Elocution or Delivery. The latter department was the one most sedulously cultivated, as being that on which all the rest depended for successful exhibition. Hoary hairs were considered indispensable to the consummate orator, that his manner might be duly refined with that art which hides itself; and also because his laborious preparations were supposed to require the length and vigour of the youth and prime of life. Consistently with this, Oratory was emblemized under the figure of an Old Man, threads of amber issuing from his lips, and winding into the ears of deferential auditors. Our modern orators expect to jump into the rostrum and oratorical ability at once, and without preparation even for the primary requisite of public speaking—distinct Pronunciation. They expect to find the amber in their mouths, born with them;—like Dogberry, who thought that "to write and read comes by nature." They expect to drop the native substance from their lips—as the



princess in the fairy tale did pearls—at every opening. But men are not orators by birth, and the amber of eloquence is seldom found save as the rich deposit of assuetude and science.

Elocution may be defined as the **EFFECTIVE EXPRESSION OF THOUGHT AND SENTIMENT**, by Speech, Intonation, and Gesture. Speech is wholly conventional in its expressiveness, and mechanical in its processes. Intonation and gesture constitute a Natural Language, which may be used either independently of, or as assistant to, speech. Speech, in all the diversities of tongues and dialects, consists of but a small number of articulated elementary sounds. These are produced by the agency of the lungs, the larynx, and the mouth. The lungs supply air to the larynx, which modifies the stream into whisper or voice; and this air is then moulded by the plastic oral organs into syllables, which, singly or in accentual combinations, constitute words. These words are arbitrarily appropriated to the expression of ideas, and thus we have Language.—variously intelligible in every community, but the same in its elements, throughout the world.

Elocution, as it involves the exercise of language, must embrace the Physiology of Speech—the mechanics of vocalization and articulation. A knowledge of the conventional meanings of words is of course also implied, but this may be obtained independently of Elocution, in the modern sense of the term. The student of Elocution, then, should be made acquainted with the instrument of speech, *as an instrument*, that all its parts may be under his control, as the stops, the keys, the pedals, and the bellows, are subject to the organist. These principles of Instrumentation are equally applicable to all languages, and the student who has mastered them in connection with his vernacular tongue, will apply them to the pronunciation of any foreign language with which he may become acquainted.

Elocution has also a special application to the language or dialect employed, that the elements and vocables of each may be pronounced according to its own standard of correctness;—that being correct in one, which is incorrect in another. Thus, in the elocution of the northern British, the Irish, the New England, and other American dialects of our tongue—for all dialects may have their elocution, or effective utterance—the vowels a and o, and the letter r, have different pronunciations from those which obtain in the southern dialects of England. The student of elocution should be capable of discriminating these and all

similar differences. He should not be enslaved to the peculiarities of any dialect; he may when occasion requires, speak English like an Englishman, Scotch like a Scotchman, and Irish like an Irishman; but his reading should not be imbued with the characteristics of Irish or of Scotch or of any local pronunciation when he delivers the language of Shakespeare, of Milton, or of Addison.

The differences that distinguish dialects are quite susceptible of assimilation to any standard. Just as a piece of music can by a skilful player be transposed in execution to a different key from that in which it is written, so language can by one skilled in the characteristics of dialects be transposed in pronunciation from one dialect into another.

But local peculiarities manifest themselves in varieties of *intonation* as well as of syllabic pronunciation. As the tones of speech have all a natural expressiveness, there is rarely any difficulty in acquiring command over them. The "science of sweet sounds" can only be effectively studied by those who have "an ear" for music, but the expressive tones of speech can be distinguished and efficiently executed, even by those who are destitute of the musical faculty. This department of elocutionary discipline is of high importance, as it involves the exercise of much judgement in discriminating the analogies of sound to sense.

The peculiarities of tone which characterize dialects consist, for the most part, of repetitions of the same species of inflexion, clause following clause in a sort of tune, which prevails merely by the force of habit. The voice of every individual is apt to partake too much of a uniformity of melody; but we have no difficulty in understanding the intention of the speaker, notwithstanding the sameness or the habitual fluctuations of his tones. This proves the folly of attempting, by any set of Rules, to impose a system of intonation, as a standard for all voices. There is scarcely a sentence which will not admit of just expression by half a dozen, or ten times as many modes of vocal inflexion. What is wanted is not a Rule for this or that species of sentence, but a power over the voice generally, to redeem it from monotony; a knowledge of the various modes of conveying sense; and an appreciation of the special sense to be conveyed. To aim at anything more than this would be to destroy the speaker's individuality, and to substitute formality and mannerism for versatility of natural manner. In reference to inflexion, elocu-

tionary training has for its object mechanical facility, and definiteness of execution, rather than uniformity of application. It is the mistake of Mr. Walker's, and all similar Rules, that they tend to produce the latter result only; one which is neither desirable nor strictly possible.—which is in fact unnatural.

Inflexion is associated with accent, or emphatic stress, and this is regulated by the sense to be conveyed. The laws of emphasis form a study of the highest intellectual value, which has been too little investigated and systematized. No department of Elocution can compare with this in importance; yet not only has it been superseded in books, by unnecessary Rules for Inflexion, and in Schools by thoughtless Imitation, but these rules, and all exercise founded on them, constantly violate the laws of accent. Here is one point in which almost absolute uniformity must prevail among all good readers. Set practice right in respect to emphasis, and inflexion cannot go far wrong.

Every sentence or clause is susceptible of various meanings, according as its different words are rendered prominent by emphasis. "There will always be some word or words more necessary to be understood than others. Those things which have been previously stated, or which are necessarily implied, or with which we presume our hearers to have been preacquainted, we pronounce with such a subordination of stress as is suitable to the small importance of things already understood; while those of which our hearers have not been before informed, or which they might possibly misconceive, are enforced with such an increase of stress, as makes it impossible for the hearers to overlook or mistake them. Thus, as it were in a picture, the more essential parts of a sentence are raised from the level of speaking, and the less necessary are at the same time sunk into a comparative obscurity!"\*

How awkwardly ambiguous is the reading of those who have no principle to guide them in the selection of emphasis,—the distribution of the light and shade of speech! One verse of Scripture—a peculiarly difficult one to hap-hazard readers—is rarely delivered correctly. This is the 25th verse of the 24th chapter of the Gospel by Luke:—"O, fools, and *slow* of heart to believe, all that the *prophets* have spoken." The reproof conveyed here is that the disciples addressed were "slow to believe;"

---

\* "Practical Elocutionist," by Alex. Bell, (the Author's father.) London, 1842.

but, by a faulty clausuring of the sentence, separating these allied words, and a misplaced emphasis, precisely the opposite censure seems to be intended: "O fools, and slow of heart, to *believe* all that the prophets have spoken."

It is the business of Elocution to teach the Student three things, important to be known: 1st. How to discover all the meanings that any passage may embody; 2nd. How to express the several meanings, supposing each of them to be just; and, 3rd, How to ascertain the true interpretation, or the sense intended by the Author. In all these processes, and especially in the last, much judgement will manifestly be required. Indeed, it may be questioned whether *any* study is more directly calculated to exercise the mind in all its faculties than the investigation of the precise meaning of a standard author. It is true that the critical acumen to appreciate the sense may be possessed without the ability to express it; and herein is manifest the necessity of vocal training, to give the judicious interpreter a command over the mechanics of expression, that he may "make the sound an echo to the sense."

The succession of the accents in sentences constitutes what is called Rhythm. This succession is regular in metrical composition, and irregular in prose. The regularity of rhythmus in poetry, while it favours a musical delivery, is very apt to lead the voice into a tuneful movement, where music is not intended; and the result is that nauseating intermixture of the tones of speaking and of singing which is denoted canting or sing-song. There can be no doubt that the school methods of *scanning*, and of reading poetry by the line, are directly productive of this worst and most prevailing oratorical taint. It is but rarely that a reader can be found whose voice is entirely free from this blemish; and the habit is speedily extended from poetry to prose, so that the expressive irregularity of prosaic rhythm is entirely lost in the uniformity of time to which the reader's voice is set. Pinned, as it were, on the barrel of an organ, his accents come precisely in the same place at every sentential revolution, striking their emphasis, at one turn, upon a pronoun or a conjunction, and, at another, impinging sonorously on an article or an expletive.

"'Tis education forms the infant-mind;  
Just as the twig is bent, the tree's inclined,"

The little green twigs in the Grammar School are sedulously bent into the barrel-organ shape, and pegged to play their destined tune by systematic teaching; and when the tiny twig-barrel has swelled into a full-grown cylinder, and rolls forth its cadences in far-sounding pitch, the old pegs are still there, striking the old chords in the old way.

What have children, or men either, to do, in reading, with trochees, iambs, dactyls, amphibrachs, or anapæsts? They are all pests together. Scanning, or the art of dividing verse into the "feet" of which it is composed, is a practice that should not be left "a foot to stand upon." It confounds every element of natural pronunciation, calling long "short," and short "long;" separating the syllables of the same word, and uniting the syllables of different words, in a way that would be almost too monstrous for belief, were we not so habituated to the "scanning" art from our earliest "twig"-hood, that we have great difficulty in scanning its full stupidity. While this wretched pedantry is taught in our schools, so long must our pulpits bring forth the normal increase of such seed, in sing-song, drawling, and unnaturalness.

The subject of Rhythmus has been involved in much obscurity by the way in which writers have treated of it; and even Elocutionists have been so far misled under the influence of early education, as to adapt their reading exercises to the accustomed measures, and divide their sentences into bars of equal time. It is difficult to characterize the folly of such divisions as the following, quoted from a well known work:—

"While the | stormy | tempest | blows  
While the | battle | rages | long and | loud."

"Where is my | cabin door | fast by the | wild wood?  
Sisters and | sire | \* did you | mourn for its | fall?"

These bars are terrible bars to progress in the art of reading—barriers of nonsense in the way of sense!

The marks of punctuation are taught in schools as measures of the pauses in reading. Children are told to stop at all the "stops," and only at the stops, and to proportion their stopping to the supposed time-value of the stops. But the marks of punctuation have no relation to time; nor are they at all intended to regulate the pauses of a reader. They have a purpose, but it

is not this. They do, in the majority of cases, occur where pauses should be made, but they do not supply nearly the number of pauses that good reading requires. They simply mark the grammatical construction of a sentence. While word follows word in strict grammatical relation, no comma is inserted, though many pauses may be indispensable; and wherever any break occurs in the grammatical relation of proximate words, there a comma is written, though, often, a pause would spoil the sense. Commas are placed before and after all interpolations that separate related words—adjective and noun, adverb and adjective, pronoun and verb, verb and object, &c.;—but they are not written while words follow each other *in direct and mutual relation*. Punctuation has thus no reference to delivery; it has no claim to regulate reading; and nothing but ignorance of a better guide could have led to the adoption of the grammatical points to direct the voice in pausing.

Some writer has happily expressed the principle of pausing in a metrical form, which is worth committing to memory, although the Reader will find something more definite in the section on “Verbal Grouping:”

“In pausing, ever let this rule take place,  
Never to separate words, in any case,  
That are less separable than those you join;  
And, which imports the same, not to combine  
Such words together as do not relate  
So closely as the words you separate.”

The subject of Antithesis and the relation of antithesis to emphasis, is one in which the Rules of Elocutionists are not only superseded by a fundamental law, but in which the rules are often at variance with the natural Principle. There is a grand distinction in the expressiveness of the tones of speech, which has been insufficiently attended to. The vocal inflexions are primarily two,—an upward and a downward movement. These express the sentiments of appeal to the hearer, in the rising movement, and of assertion from the speaker, in the falling turn. The union of these simple movements with one accent, or impulse of stress, produces two compound tones, which express the same sentiments with a suggestive reference to the *antithesis* of the utterance. No great observation was necessary to discover that all emphasis implies antithesis; but Elocutionists have jumped to the conclu-

sion that the converse of this principle must needs be likewise true, and that all antithesis implies emphasis. As if because every potato is undoubtedly a vegetable, every vegetable must of course be a potato! Upon this false assumption, rules for the inflexion of antithetic sentences have been founded, which led to a constant up and down alternation of the voice on opposed words, than which nothing can be more at variance with the natural law of emphasis, or with its invariable manifestation in the spontaneous utterance of conversation. It is only when verbal opposition is *inferred* and not fully expressed, that we have a genuine instance of the figure of Antithesis, and nature has provided us with a distinctive intonation by which the antithetic idea may be unmistakeably suggested. When the opposition is complete in terms, the tones of antithesis are not required, and the emphasis follows the general law, by which the idea new to the context, or uppermost in the speaker's mind, is rendered prominent by mere accentual stress, and with simple tones. It is no less true in Elocution than in physics, that the brightest light casts the deepest shadow. The light of emphasis on any word throws a shade of subordination on all allied words, the darker and more concealing in proportion to the lustre of the emphasis. Among speakers whose tones are adjusted by artificial rules, we look in vain for this "night side of nature," this shadow of the illuminated thought. Each word of every contrasted pair of words is thrown mechanically into equal prominence, with the effect expressed by Pope in his "Essay on Criticism:—

"False eloquence, like the prismatic glass,  
Its gaudy colors spreads on *every* place."

We may follow out the Poet's idea, and add a converse couplet:—

True eloquence, the lens's part must play,  
And blend the colours in one *focal* ray.

With many speakers who aim at being emphatic without knowing how to be so, every leading *grammatical* word—noun and verb.—or every *qualifying* word—adjective and adverb—is delivered with an intensity of stress which defeats its own object, and is as destitute of intelligent effect as that tame and drawling monotony in which others indulge, where nothing rises above the level of constant dulness. Words are emphatic or otherwise,

not in virtue of their inherent grammatical rank, but of the relation they bear to each other *in the context*. The discriminating principle which marks this relation is called *accent* in reference to combinations of syllables, *emphasis* in reference to groups of words, and *modulation* in reference to successions of sentences. But it is the same art in all its applications, governed by the same intellectual perception of relative proportion and comparative importance.

The student is now referred to the body of the Work for a full development of Principles. Enough has been said here to prove that Elocutionary Art is something more than merely imitative; that it has more intellectual exercises than the sentimental declamations usually associated with the name; and that, if it has been encumbered with useless Rules, it is not destitute of guiding Principles.



s  
s  
-  
c  
v  
t  
f  
t  
t  
l  
f  
n  
n  
h  
s  
s

# THE PRINCIPLES OF ELOCUTION.

---

## Part First.—Pronunciation.

---

### I. GENERAL PRINCIPLES.

1. SPEECH is the audible result of a combination of *mechanical processes*, separately under the government of volition, and conventionally expressive of ideas.

2. As, in learning to play upon an instrument of music, it is indispensable to be practically acquainted with its *mechanical principles*, so, in studying the Art of Speech, it is of consequence that the learner be familiar with the structure and working of the instrument of Speech.

3. But this important fundamental knowledge is *not anatomical* in its nature. The pianist does not require to understand the arrangement of the *interior* of his instrument,—its pegs and wires, and hammers and dampers—but to be familiar with its keys, and with the principles of digital transition, so that he may gallop over its gamuts without stop or stumble: The violinist needs not to know the details of shape and fastening of the parts of the fiddle-frame, but he must have perfect acquaintance with the working of the pegs, the stopping of the strings, and the drawing of the bow: The flutist does not require any knowledge of the arts of turning and boring the block from which his instrument is formed, or of the mathematical calculations and nice relative measurements which regulate the holing; but he must thoroughly understand how to blow, to tongue, and to “govern the ventages,” so as to make it “discourse its eloquent music.” And so, the SPEAKER does not require to learn of how many,

and of what muscles and cartilages the larynx is formed, and by what sets of "motors" and "antagonists" the various organs of speech are influenced: such knowledge may be a welcome addition to his stock of information, but he cannot bring it into any practical use in speaking. He should, however, comprehend clearly the *dynamic* principles of the vocal instrument, and the mechanical means by which the various sounds and articulations of speech are produced and modified.

4. The instrument of speech combines the qualities of a wind and of a stringed instrument: voice being *produced* by means of a current of air impelled from a sort of bellows—the lungs,—and *modified* by contraction or expansion of the voice-channels, and by tension or relaxation of the vibrating membranes.

5. The speaking machine, while thus resembling in certain points the organ and the violin, is characteristically distinct from all instruments of music in its unique apparatus of *Articulation*; which embraces the *pharynx*; the *nares* or nostrils; the *palates*, *soft* and *hard*; the *tongue*; the *teeth*; and the *lips*.

6. In the management of the Breath, and of the Organs of Articulation, lie the mechanical principles with which the speaker should be practically familiar, in order to enable him to use his oratorical powers healthfully, in energetic and protracted efforts, and with ease, grace, and precision at all times.

7. ELOCUTION, or Delivery, comprehends, besides the principles of salutary respiration, distinct articulation, and correct pronunciation, those of mental and emotional Expressiveness, by tones, gestures, &c.

8. Regulating the Expressive, as well as the Articulative departments of Elocution, are various *mechanical* principles with which the student should be experimentally familiar, that he may be gracefully effective in every effort; in nothing giving offence to the eye or ear of taste, or "o'erstepping the modesty of nature."

## II. PRINCIPLES OF RESPIRATION.

9. Speech consists of variously modified *emissions* of breath. Breath is thus the *material* of Speech. It fol-

lows that the lungs must be well supplied with air before speech is commenced, and that they must be kept so supplied during the whole progress of speech. The very common fault of dropping the voice feebly at the end of a sentence, arises in a great measure from a faulty habit of respiration : and many personal inconveniences, sometimes painful and serious, accrue to the speaker, from insufficient, too infrequent, or ill-managed respiration.

10. The amount of air ordinarily inspired for vital wants is quite insufficient for vocal purposes.

11. The lungs are supplied with air by the expansion of the cavity of the chest ; and they are made to yield the air they contain by its contraction, and the pressure of its walls or base.

12. The cavity of the chest is conical in form, tapering from its muscular base,—the diaphragm,—by the ribs and clavicle to the windpipe.

13. The chest is expanded by the bulging of the ribs, the raising of the clavicle (or breast-bone,) and the descent or flattening of the diaphragm. Expiration may be produced either by means of the bony frame-work, or of the muscular base of the chest. The latter is the correct mode of vocal expiration ; the former is exhausting and often injurious in its consequences.

14. Too much importance cannot be attached to the formation of a habit of easy respiration. The walls of the chest should not be allowed to fall in speaking, but the whole force of expiration should be confined to the diaphragm. Clavicular respiration is the prevailing error of those who find speaking or reading laborious. When the respiration is properly conducted, vocal exercise should be unfatiguing even though long continued ; and the longer it is practised the more should it be conductive to health.

15. The *inspirations* in public speaking must be *frequent, full, and noiseless*. Audible *suction* of air is as unnecessary as it is ungraceful. To avoid this fault let the passage to the lungs be but open, and *expand the chest* ; the pressure of the atmosphere will inflate the lungs to the full extent of the cavity created within the thorax.

16. The common Scotch bagpipe gives an excellent illustration of the comparative efficacy of a partial, and of a complete inflation of the lungs. See the piper, when the bag is only half-filled, tuning the long drones! how his arm jerks on the wind-bag!—and hear the harsh and uneven notes that come jolting out from the pressure! Then see him, when the sheep-skin is firmly swelled beneath his arm!—how gently his elbow works upon it! while the clear notes ring out with ear-splitting emphasis. Let the public speaker learn hence an important lesson. He but plays upon an instrument. Let him learn to use it rationally—in consciousness, at least, of the mechanical principles of the apparatus. For, as the instrument of speech is more perfect than anything the hand of man has fashioned, it surely must when properly handled, be “easier to be played on than a pipe!”

17. There is an important point of *difference*, however, between the human speaking machine and artificial wind instruments like the bagpipe or organ. These latter have separate passages for the entrance and exit of the air, while the instrument of speech has but one channel by which the air is received and delivered. Through the aperture of the glottis,\* all the breath must pass both in inhalation and exhalation. These acts must therefore be alternate, and *cannot possibly take place at the same time*; while, in playing on artificial instruments, the air is both drawn in and expelled simultaneously by separate apertures.

18. Speaking expends breath, and pausing must therefore be regularly alternate with utterance, to supply the waste of breath.

19. The speaker should take advantage of every cessation of the outward stream of air to replenish the lungs. He must not exhaust his stock before he takes a further supply, but he must aim at keeping up a constant sufficiency, by repeated inhalations. This is the *principle*

---

\* The GLOTTIS is the narrow *aperture* of the trachea or wind-pipe, situated behind the root of the tongue. Its action in closing or opening the passage to the lungs may be felt in *coughing*. The effort that *precedes* the cough *shuts* the glottis, by contact of its edges; and the explosive ejection of breath in the cough arises from the sudden *opening* of the glottis by the separation of its edges.

which the bagpipe teaches. The most momentary pause will be found long enough to give opportunity for adding to the contents of the chest, easily and imperceptibly.

20. In addition to the power and ease that are gained by this principle of managing the respiration, it has the further advantage of securing to the speaker a good carriage of the bust, and also, in no slight degree, of contributing to give the young orator a feeling of *confidence* in addressing an audience. Fear naturally collapses, and courage expands the chest; and the cultivation of the habit of keeping the chest expanded in speech imparts courage, and prevents that perturbation of the breathing which bashfulness and diffidence occasion to the unpractised speaker.

### III. RESPIRATORY EXERCISES.

21. To gain the power of *fully* and *quickly* inflating the lungs the following exercise will be useful. Prolong the simple vowel sounds musically to the full extent of expiratory power: *silently* replenishing the lungs and recommencing the sound as *expeditiously* as possible. The voice should begin softly, swell out vigorously, and then "knit sound to silence," by the most gentle termination. Thus:

<>  
e

<>  
ah

<>  
aw

<>  
oo, &c.

After a little practice, the sound should be continued clearly for the space of from 25 to upwards of 30 seconds. This exercise is equally advantageous to the singer as to the speaker.

22. The same *principle* of exercise in connexion with *articulation* may be obtained in *counting*. Pronounce the numbers from *one* to a *hundred*, deliberately and distinctly, with *as few breathings as possible*. Note the numbers after which the breath is inspired, and compare the results of the exercise at different times.

23. This kind of respiratory exercise will be found of the highest utility in cases of CONTRACTED CHEST or WEAK LUNGS. Persons engaged in sedentary occupations, the dyspeptic, and the convalescent, would find in this an exercise of the most salutary nature, without leaving the office or the chamber.

24. To gain the power of *keeping* the chest expanded and the lungs well filled, by frequent and imperceptible inspirations, the following exercise will be of service:— After due preparatory elevation of the chest, pronounce a long series of numbers with a gentle and instantaneous expansion of the chest *before each number*; and continue the exercise for some minutes at a time, without a single *pause* for breathing. This may be found difficult and laborious at first, but practice will speedily impart facility.

25. To strengthen weak respiration, the practice of energetic reading in a *strong loud whisper*, or “*gruff*” voice, will prove beneficial. Above all, exercise *in the open air* will be found of advantage. The ancient rhetoricians practised declamation while walking or running up a hillside before breakfast, or standing by the sea-shore, face to the wind, and endeavouring to out-bellow the tempest.

26. Respiratory exercises should not be practised immediately after a full meal. The distension of the stomach prevents the free play of the diaphragm. The public speaker should therefore be sparing before any important oratorical effort, and defer making up the deficiency until he has made his bow to the audience.

#### IV. PRINCIPLES OF VOCALIZATION.

27. VOICE is the name given to that sound which is formed in the *larynx*,\* by the passage of the compressed air from the lungs, through the contiguous edges of the glottis. It being important that the student should clearly understand the mechanical formation of voice, we offer the following simple and homely illustrations.

28. The principle on which vocal sound is formed is the same as that by which a blade of grass or a slip of ribbon is made to produce a sound by being placed between the lips while the breath is strongly impinged against them.

---

\* The LARYNX is that cartilaginous box-like structure which surmounts the trachea, causing the protuberance in front of the neck, known as “Adam’s apple.” Its aperture is a lengthened slit, the upper extremity of which is called the *superior glottis*, and the lower the *inferior glottis*.

But the most perfect imitation of voice, as well as the most exact imitation of the laryngeal aperture—the glottis—is obtained by the approximation of two fingers, say the fore and middle fingers of the left hand, holding them nearly to the middle joints in the right hand, and forcing the breath between their moistened edges. The aperture thus obtained between the fingers, from the knuckles to the next joints, is of about the same size as that of the glottis; and the sound produced by the vibration of its edges, remarkably resembles glottal voice, and exemplifies many of the vocal principles. Comparative *openness* of the aperture produces *grave* sounds, and *contraction*, *acute* sounds: *slackness* of its edges causes *huskiness* or *whisper*, and *tension* gives *clearness*, and purity of tone. A knowledge of these principles should assist the speaker in correcting habits of defective or impure sonorousness of voice.

29. Variations of *pitch* in the voice are thus produced by variations in the condition and dimensions of the glottis. Something, too, depends on the elevation or depression of the whole larynx; as we see coarsely exemplified by singers, who toss the head upwards, or burrow the chin in the chest, as they squeak or croak at the extremities of the voice. In running over the vocal compass, the larynx may be felt *descending* with the *gravity* of the tones, and *ascending* with their *acuteness*. The head, of course, should be quiescent. A sympathetic motion of the head or eye-brows is a common but offensive accompaniment to the movements of the voice among untutored speakers.

[Exercises on the vocal movements—speaking tones—will be found under the head of Inflexion.]

30. The voice may be formed by a soft and gradual vibration, or by an abrupt and instantaneous *explosiveness* of sound. The latter mechanism of voice is often employed in energetic, emphatic speech; and the orator should be able, at will, to adopt it with any degree of force from *piano* to *forte*. The pronunciation of the vowel sounds with *something of the effort of a cough*,\*

\* This exercise ("coup de la glotte") is recommended to singers in the excellent and philosophical Treatise on the Art of Singing, by M. Garcia, of Paris.



but without its breathiness, will develop the power of producing this intensive vocal effect. Thus:—inhale a full breath, and with all possible force and abruptness, eject the vowel sounds with open mouth from the throat; avoiding, in the most forcible effort, any bending or other action of the head or body. Thus:

e, a, ah, aw, o, oo, &c.

31. A *huskiness* of voice may be the result of *diffidence*, of *disease*, or of *over-vocal exertion*. With the first and last of these we have to do. The *mechanical* cause is a *relaxation* of the vocal ligaments. *Rest* will generally restore the voice when over-exertion is the cause of its depravity; and the "*coup de la glotte*" will purify it, and contribute to give confidence when the first is the modifying circumstance. In temporary affections of the voice, warm mucilaginous drinks, and many confectionery preparations will be of service. *Dryness* of the mouth will be relieved by the "*fruit*" *lozenge*, or by a small quantity of *powdered nitre* placed upon the tongue. Habits of temperance are the best preservative of the voice.

32. The voice is variously modified in quality by the relative arrangement of the organs of the mouth,—the soft palate, the tongue, the teeth, and the lips. The various configurations of the vocal channel, and of the oral aperture, by the plastic soft organs, the tongue and lips, give rise to *vowel* diversity. The contraction of the arch of the fauces, by the enlargement of the tonsils, or by the too close approximation of the root of the tongue to the soft palate, produces a *guttural* depravity of tone: laxity of the soft palate, causing it to hang from, and uncover, or only partially close, the nares, (the pharyngeal openings of the nostrils) produces a *nasal* modification: the too close approximation of the jaws, especially the falling back of the lower teeth behind the upper, gives rise to a *dental* impurity; and the contraction or inequality of the labial aperture—by elevation of the lower lip above the edges of the lower teeth, by depression of the upper lip below the edges of the upper teeth, by contact of the corners of the lips, by pouting, or by opening the mouth

unequally to one side—produces a *labial* modification. These labial habits affect not only the quality of the voice, but also many of the vowel and articulate formations.

33. The quality of the voice is said to be gutturally, dentally, or labially *depraved*, when the approximation of the organs is so close as to produce a degree of guttural, dental, or labial *vibration*, in addition to the true sonorous vibration of the glottis.

#### V. PRINCIPLES OF VOWEL FORMATION.

34. The voice, as formed in the glottis, may be said to be destitute of vowel quality. It is *moulded* into vowel shapes as it flows out of the mouth. The following simple experiment will give a clear idea of the nature of vowel formation.

35. Open the mouth to the greatest possible extent—with the lips naturally drawn back, so that the edges of the teeth are visible—and emit an utterance of voice: it will sound *ah!* Continue sounding this vowel while you gradually *cover the mouth* firmly with the hand, laying the fingers of the left hand on the right cheek, and slowly bringing the whole hand across the mouth: the vowel quality of the sound will be changed with every diminution of the oral aperture, progressively becoming *uh*, *aw*, *oh*, *oo*, as the palm gradually covers the mouth.

36. The apparatus of the mouth is wonderfully calculated to effect the most minute and delicate changes with definiteness and precision. The *tongue* and the *lips* are the chief agents of vowel modification. When the tongue is evenly depressed, and the lips are fully spread, the voice has the vowel sound *ah*; when the labial aperture is contracted to a small central opening—the vowel quality is *oo*; and when the tongue contracts the oral channel internally—by rising convexly within the arch of the palate, leaving only a small central passage for the voice—the vowel quality is *ee*. These vowels then, *ee*, *ah*, and *oo*, are the *extremes* of the natural vowel scale: the closest *lingual* vowel is *ee*; the closest *labial*, *oo*; and the most *open* sound, *ah*.

37. From the mutual independence of the vowel modi-

fiers—the lips and the tongue,—it will be obvious that their various positions may be assumed either *separately* or *simultaneously*. Thus we may put the tongue into the position *ee*, and the lips into the position *oo* at the same instant; and we shall produce a *labio-lingual* vowel, which combines the qualities of these simple labial and lingual vowels, and is different from both; just as two colours intermixed, such as blue and yellow, produce a third,—green,—which combines their effects, and differs from either element of the compound. The close labio-lingual vowel, resulting from the simultaneous formation of *ee* and *oo* is the German *ü*—a sound often heard in some of the *Irish* and *American* dialects, instead of *oo*, or *u*.

38. There are then three classes of vowels:—Lingual, Labial, and Labio-Lingual. If the mouth be put into the position for the closest sounds in either of these classes, and gradually and evenly *opened* while the sound is continued, a *series* of Lingual, Labial, or Labio-Lingual Vowels will be produced, always terminating in the open vowel *ah*.

39. The following Scheme exhibits all the regular vowels heard in modern European Languages, besides a few dialectic varieties; but the minute diversities of vowel quality are endless, and can as little be estimated as the number of possible shades of colour.\*

---

\* In the Author's system of "Visible Speech" three classes of purely *lingual* vowels are recognised, as modified by the "Back" the "Front" or the ("Mixed") Back and Front of the tongue. At each of these three parts of the tongue three distinct vowels are formed, by the "High" "Mid" or "Low" position of the tongue in reference to the palate; and of each of the nine vowels so produced there is a "Wide" variety, caused by expansion of the faucal cavity behind the tongue. There are thus eighteen vowels of the lingual class provided with separate symbols. Each of these eighteen vowels yields a "Round" or labialized variety; so that the Alphabet of Visible Speech contains thirty-six simple vowels. The number is extended by diacritic signs to no fewer than *One Hundred and Eighty* possible shades of vowel quality for which a distinctive notation is given. It is impossible by means of ordinary letters to tabulate the Universal Alphabet with intelligibility; although these vowels are all written by the following six symbols in "Visible Speech": | † • ° { ^

[All Visible Speech publications can be obtained from the publisher of this volume.]

## 40. GENERAL VOWEL SCHEME.

<i>lingual.</i>	<i>labio-lingual.</i>	<i>labial.</i>
	German.	
1 ee(l) .....	1 ü .....	oo(ze) 1
	Variety of French	Provincial English
2 i(n) .....	2 u .....	O 2
	French	
3 a(le) .....	3 û .....	o(ld) 3
Scotch	Prov. English as in	
4 i(ll) .....	zur (sir) .....	o(re) 4
	French	
5 e(ll) .....	5 eu .....	aw 5
	English	Scotch
6 a(n) .....	6 er, ir .....	u(rge) 6
	Variety of	
7 a(sk) .....	7 er, ir .....	u(rge) 7
	ah	
	8	

41. The 3rd and 5th vowels of the *Labio-Lingual* class in the above Table are such common European sounds that an additional illustration with reference to them will not be superfluous. The lips in the position  $\bar{o}$ , and the tongue in the position  $\bar{a}$ , produce the French  $\hat{u}$  as heard in *bû, une*, &c.; and the lips in the position  $aw$ , with the tongue in the position  $\bar{e}(ll)$  produce the French *eu*, or German *œ* as in *feu, Goëthe*, &c. If, therefore, the vowel  $\bar{o}$  be sounded, or the vowel  $aw$ , the mere *advance of the tongue* will produce the corresponding labio-lingual vowels without any change in the labial position. Thus: elevate and depress the tongue quickly, in conjunction with these labial positions, and, without any change in the external arrangement of the mouth, the sound will be alternately,

$\bar{o} - \hat{u} - \bar{o} - \hat{u} - \bar{o} - \hat{u}$ , &c.

$aw - eu - aw - eu - aw - eu$ , &c.

42. The following Table contains a classification of *English* Vowel sounds in the order of their formation, commencing with that which has the most contracted lingual aperture.

43. ENGLISH VOWEL SCHEME, AND NUMERICAL NOTATION.

No. 1	ēē(l)	pŭ(ll) (p)ōō(l)	13 No.
" 2	ī(ll)	(ō <sub>oo</sub> ) ō(ld)	12 "
" 3	â(le) (ā <sub>e</sub> )	ō(re)	11 "
" 4	ě(ll) ē(re)	ö(n) ā(ll)	10 "
" 5	ă(n)	ŭ(p) ū(rn)	9 "
" 6	ā(sk)	(s)ir (h)er	8 "
<div style="border: 1px solid black; padding: 5px; display: inline-block;">           No. 7 āh         </div>			
COMBINATIONS.			
7-1, AH <sub>ee</sub> (isle.)    7-13, AH <sub>oo</sub> (owl.) 10-1, AW <sub>ee</sub> (oil.)			

44. In order to bring this scheme into practical application, the student must discard *letters* as names of the sounds, and adopt instead a *numerical* nomenclature, in accordance with the arrangement in the Table. Thus, he must associate the *sound ee* with *Number 1*, and speak of the vowel in the words *be, fee, tea, key, ceil, field, people, pique, &c.*, as uniformly No. 1., independently of the diverse vowel letters which represent the sound. And so with all the other vowels. He has to deal with *sounds*, not letters.

45. The key words in the Table contain the vowel sounds to which the numbers refer. The student should make himself expert at vocal analysis, so as to be able to pronounce the vowels *alone* with the *exact sound* which they receive in the words. He will probably experience some difficulty at first in isolating the *short* sounds correctly,—especially the 2nd and 5th vowels,—without the customary assistance of an articulation to “stop” them. But as there is no particular quantity or duration *essential* to any vowel, he should make himself able to pronounce all the sounds independently, with both *long* and *short* degrees of quantity.

46. It must be observed, that we use the terms *long* and *short* with reference only to sounds which are identical in quality or formation. It is a common error to speak of vowels as relatively long and short, when they are utterly unlike in every characteristic of sound. Thus *i* in *ill* is called the *short* sound of "I," the *long* sound of which is heard in *isle*; and *u* in *us*, the *short* sound of "U," the long sound being heard in *use*. In the more definite nomenclature by *numbers*, these "*short*" sounds are respectively the 2nd and 9th vowels.\*

## VI. VOWEL EXERCISES.

47. The following words exemplify each of the English vowels in the various modes of orthography. The words within brackets contain the sound in unaccented syllables.

48. FIRST VOWEL, *represented by* e, i, æ, ae, ay, ee, e'e, ea, ei, eo, ey, eye, ie, æ, uoi; *as in* eve, fatigue, minutiae, aerie, quay, bee, e'en, eat, conceive, people, key, keyed, field, antæci, turquoise; [religion, sedate, prefer, vehement, peculiar, enough, decide, between, ætites, assuetude,] idea, aureola, sphere, shire, bier, belief, unique, priest, police, treaty, seizure, ægis, amphibœna, œdema, peevish, meagre, league, siege, scream, fiend, wean, ease, breeze, frieze, achieve, trustee, ennui, ye, thee.

49. SECOND VOWEL, *represented by* a, e, i, o, u, y, ai, ay, ea, ee, ei, ey, ia, ie, ui, uy; *as in* cabbage, pretty, ill, women, busy, hymn, mountain, Monday, guineas, breeches, forfeit, monkey, parliament, sieve, build, plaguy; [orange, England, alkali, ashy, fancies, oxygen, servile, cottage, marriage, miniature,] business, vineyard, cygnet, abyss, hyssop, citron, chintz, vivify, dizziness, invisible, miracle, spirit, livelong, vigil, give, film, bilge, finger, singer, precipice, premises, vestige, virility, valies.

\* The "long," or name sounds of the alphabetic vowels, are A(3,) E(1,) I(7-1,) O(12,) U(y-13:) and their "short" sounds are A(5,) E(4,) I(2,) O(10,) U(9.) The former occur *after* articulations, the latter *before* them; as in the primary syllables a, b, ab; b,a, ba; e, b, eb; b, e, be; &c. The "long" sounds are generally heard in accented syllables when the vowel precedes a *single articulation*, followed by an e mute, or by another syllable; as in

50. \*THIRD VOWEL, *represented by a, ai, ao, au, ay, aye, ea, ei, ey, eye, oi; as in age, aim, gaol, gauge, pay, aye, steak, vein, obey, preyed, connoisseur; [aerial, archaiology, ukase, emigrate, portrait,] clayey, vacate, weigher, half-penny, phasis, plaice, complacent, obeisance, bait, great, straight, ache, quaint, able, layer, azure, hey-day, maiden, zany, gala, jailor, sago, scabrous, shame, they've, lathe, baize, chaise, rein-deer, vain, veil, bewail, vagrant, neigh, dismay, inveigh, allay, grey, gay, yea.*

51. FOURTH VOWEL, *represented by a, e, u, aa, ae, ai, ay, ea, e'e, ei, eo, ey, ie, ue; as in many, fare, ever, ere, bury, Aaron, aer, Michaelmas, air, said, prayer, says, war, health, ne'er, heir, heifer, leopard, eyre, friend, guess, erratic, erroneous, effect, effeminate, embezzle, eccentric, except, executor, extend,] dreaded, essence, headless, segment, freshness, emptiness, jeopardy, feoff. death, etiquette, wealth, elsewhere, burial, beryl, ferret, pellet, rennet, jealous, zenith, pleasure, regiment, legend, emblem, brethren, helmet, velvet, endless; daring, † hairy, heiress, fair, chaty, pear, there, mare, lair, where, Mary.*

52. FIFTH VOWEL, *represented by a, aa, ai; as in amber, Canaan, raillery; [atlantean, translate, vagrant, woodland, annual, actual, atlas, capital,] passion, patent, relapse, statue, tapestry, waft, wax, altitude, balcony, amaranth, annals, arid, ballad, cavalry, galaxy, gaseous, harass, paragraph, balance, adze, album, band, dandy, flag, plaid, glad, pageant, harangue, scandal, value.*

53. SIXTH VOWEL, *represented by a; as in ask; [abode, adapt, again, arouse, charade, dragoon, fanatic, oasis, pagoda, idea, paralysis, saliva, saloon, syllable, sofa, drama,] bath, cast, castle, brass, fasten, master, pass, repast, sample, staff, task, vast, surpass.*

54. SEVENTH VOWEL, *represented by a, e, au, ea, ua;*

*gate, paper, theme, edible, life, tripod, vote, broken, pule, puny, &c.* Also when the vowel sound is represented by two vowel letters, as in *wait, seem, ceil, soul, suit, &c.*

The "short" sounds are generally heard in accented syllables when the vowel is followed by *more than one articulation*,—or by a *single final articulation*; as in *lappet, captain, better, witness, cottage, buttress, mat. set, fit, lot, nut, &c.*

\* See Par. 66.

† See Par. 68.

*as in* ardour, clerk, haunt, hearty, guardian; [artificer, barbaric, harpoon, narcotic, parhelion, sarcastic, lunar, do-tard,] arch, artifice, carpet, hearth, hearken, startle, tartar, aunt, can't, draught, laugh, arm, are, barge, farm, ser-geant, guardian, alms, balm, calves, malmsey, papa, qualm, salve, father.

55. EIGHTH VOWEL, *represented by* r, re, e[r], i[r], y[r], ea[r], ue[r], we[r]; *as in* par, here, her, firmness, hyrst, earnest, guerdon, answer; [pier, near, hare, star, war, ore, sure, fire, beaver, fibre, acre, cider, ephir, zephyr, martyr, satire,] chirp, earth, bird, fertile, mer-chant, thirty, vertex, virtue, myrtle, gherkin, irksome, kërchief, verb, firm, sirs, hers, bird, herd, verge, dirge, earn, yearn, early, pearl, sirloin, sterling, whirlwind, err, stir, myrrh, prefer.

56. NINTH VOWEL, *represented by* o, u, eo, ou, io, oa, oi, oo, ou, ow, wo, eou, iou, olo; *as in* world, done, furnace, ugly, dungeon, motion, cupboard, avoirdupoise, blood, journey, young, bellows, twopence, gorgeous, cau-tious, colonel; [bombast, buffoon, doubloon, sublime, umbrella, unkind, upon, seldom, bankrupt, medium, du-bious, jealous, genus, courageous, collection, dudgeon, question,] bluff, chough, tough, couple, nuptial, doth, husk, joust, thus, subtle, luscious, luxury, pulp, bulk, gulf, mulct, monk, uncle, borough, brother, colour, cover, cun-ning, curricule, honey, money, mother, shovel, smuggle, study, thorough, tunnel, worry, colander, dull, dumb, none, buzz, love, tub, hung; burr, fur, spur, cur, surfeit, worse, work, worm, curly, worldly, urn, absurd, curdle, urge.

57. TENTH VOWEL, *represented by* a, o, ao, au, aw, awe, eo, oa, ou, ow; *as in* fall, want, order, often, ex-traordinary, taught, laudanum, lawful, awe, George, a-broad, great, thought, hough, knowledge; [observe, oc-casion, oppose, quadroon, volcano,] blossom, coffee, cloth, fossil, doctor, prologue, quantity, quash, squat, topic, twattle, vocative, wash, wasp, watch, conch, frontier, monster, prompt, wampum, cauliflower, chronicle, for-eign, grovel, honest, laurel, monad, nomad, olive, pro-vost, qualify, quarrel, sovereign, squalid, volant, war-rant, zoology, bond, prong, quadrant, solve, squander,



swan, was, wan; war, chord, swarthy, warm, auction, awful, balk, bought, caution, falcon, vaunt, also, balsam, halt, plaudit, lawyer, all, bald, broad, shawl, tall, yawn, faugh, pacha, spa, saw.

58. ELEVENTH VOWEL, (only before R), *represented by* o, ew, oa, oo, ou, wo, owa. *as in* ore, sewer, oar, door, four, sword, towards; [original, oriental, forebode.] glory,\* sonorous, coarse, court, courtier, forth, hoarse, porch, source, portly, porte, borne, bourn, forge, gourd, mourn, torn, tournament, untoward, horde, corps, floor, o'er, restore, decorum, horal, pylorus, deportment, victorious, proportion.

59. †TWELFTH VOWEL, *represented by* o, ao, au, ew, eau, ewe, oa, oe, oo, ou, ow, owe; *as in* old, Pharaoh, hauteur, shew, beau, sewed, oak, foe, brooch, soul, crow, crowed; [analogy, antelope, apotheosis, arrow, borrow, broccoli, cameo, coeval, colony, colossus, furlough, elocution, nosology, obedient, philosopher, potato, rondeau, zoology.] oasis, orthoepy, blowpipe, broach, cocoa, engross, host, jocose, locomotive, narcosis, oak, oat, oath, bolster, poultry, won't, curioso, hautboy, olio, onyx, trover, zodiac, blown, boll, brogue, comb, droll, foal, knoll, mould, nones, parasol, shrove, though, bureau, dough, hoe, holloa, know, lo, owe, throe, sloe, throw, woe.

60. THIRTEENTH VOWEL, *represented by* o, u, eu, ew, ewe, oe, æu, oo, ooe, ou, ue, ui, wo; *as in* do, wolf, rule, pull, rheumatism, grew, brewed, shoe, manœuvre, bloom, book, wooed, through, would, rue, fruit, two; [ambush, bivouac, ferula, fulfil, hurrah, into, issue, rendezvous, treasure.] book, butcher, cuckoo, cushion, push, puss, put, pulpit, bosom, bully, sugar, woman, woolen, bull, should, stood, pull; druid, poor, roué, truism, bouquet, brutal, flute, fruitage, goose, croup, recruit, ruler, whoop, youthful, remove, rhubarb, ruby, ruthless, bloom, bouse, bruise, lose, peruse, shrewd, accrue, ado, brew, halloo, ormolu, ragout, who, woo, you.

61. DIPHTHONG 7-1, *represented by* i, y, ai, ay, ei, ey, eye, ie, oi, ui, uy, ye; *as in* isle, by, naïveté, ay, height, eying, eye, lie, choir, guide, buy, dye; [diameter, iden-

\* See Par. 67.

† See Par. 65.

tify, iota, psychology.] zodiacal, viaduct, society, hierarch, bias, lyre, science, cycle, nightly, viscount, vital, icicle, island, ivy, finite, piebald, sliver, twilight; I'll, I'm, I'd, blithe, gyve, rhyme, lithesome, bye, fy, awry, thigh, rye, vie, why.

62. DIPHTHONG 7-13, *represented by o, ou, ow*; *as in* accomptant, thou, cow; [vouchsafe, foundation.] bower, coward, vowel, our, couch, cowslip, doughty, bounteous, countenance, fountain, cloudy, owlet, thousand, browse, lounge, avow, bough, plough, endow.

63. DIPHTHONG 10-1, *represented by oe, oi, oy, eoi*; *as in* oboe, coin, boy, bourgeois; [envoy, rhomboid.] boyish, loyalty, moiety, cloister, doit, hoist, oyster, anoint, jointure, embroider, foible, toilsome, avoid, noiseless, alloy, joy, destroy.

64. ALPHABETIC U=Y-13. [This compound, although an articulated sound and not simply a vowel, may be included here because it is so frequently represented by a single vowel letter.] *Represented by u, ue, ui, eu, ew, eau, ieu, yew, you*; *as in* future, imbue, suit, neuter, few, beauty, view, yew, you; [superior, utensil, virtue, interview,] tutor, Tuesday, dupe, tune, cure, gewgaw, music, news, fugue, pursuit, mutual, suture, use, alluvial, illusive, pollute, involution.

## VII. ANGLICISMS OF VOWEL SOUND.\*

65. It will be observed that the *a* and *o* which represent the 3rd and 12th vowels in the English scheme, (par. 42) have a small *ee* and *oo* printed after these radical letters. This indicates a peculiar Anglicism; in which, and some associated principles, lies the leading difference between the vernacular dialects north and south of the Tweed. In *Scotland* these vowels are *monophthongs*—that is, their sound is the same from beginning to end, thus a —a and o —o; while in *England* these vowels are *diphthongs*, being tapered from the radical point into or towards the closest formation of their respective classes, lingual or

\* For a minute description of each of the English vowels, the defects to which they are liable, and the means of correction,—with copious Exercises,—see “Dictionary of English Sounds”—in the Author’s “Principles of Speech and Cure of Stammering.”

labial. *A* tapers into *e* by the progressive ascent of the tongue, and *o* tapers into *oo* by the gradual approximation of the lips. Thus *A* > *e*, *O* > *oo*

obey > <i>ee</i> ,	go > <i>oo</i> ,
ai > <i>eed</i> ,	o > <i>old</i> .
pla > <i>ee</i> gue,	ho > <i>oo</i> me,
la > <i>ee</i> ke,	ho > <i>oo</i> pe, &c.

66. It will be observed that in the lists of the 3d and 12th vowels, there is no word containing the letter *R* after the vowel. This omission is not accidental. It brings us to another *principle*.

67. *R* in English is articulated but faintly, or not at all, in the two following positions; 1st, *before any articulation*—or consonant;—2d, at the *end of any word*. In these situations, *R* has always a *vowel* sound—that of *er* or *ir* in the words *her* and *sir*—the 8th vowel. *R* has this vowel effect also when between two vowels, the first being long, as in *weary*, *fiery*, *glory*, *fury*. In words of this class, the *R* has *both its vowel and its consonant* sound. Thus, *glory* is not glō-ry, but gl<sup>11</sup>\*<sub>1</sub><sup>2</sup> (=glore-ry.) The *vowel*-quality of the *R* is most manifest after the *closest* radical vowels. The pronunciation *pee-rage*, *poo-rest*, &c., is characteristically Scotch. Such words, to be Anglicised must be pronounced *pe-er-age*, *poo-er-est*, &c.

68. *Exercise on the Double Sound of R*:—*Eyry*, *earache*, *leering*, *nearer*, *peeress*, *merest*, *airy*, *unwary*, *fairy*, *Mary*, *heiress*, *garish*, *soaring*, *gory*, *boreas*, *jury*, *alluring*, *moorish*, *fiery*, *wiry*, *showery*, *towering*.

69. The 3rd and 12th vowels are, as we have shown above, *closing diphthongs*—that is, the vowel aperture is smaller at the end than at the beginning of the sound. Now, a *syllable* may consist of either an *opening* or a *closing* combination of vowels, but it cannot combine with these any sound that *reverses* the progression—from open to close, or from close to open. The vowel sound of *R*, (No 8,) is a very *open* sound, and could not, therefore, be pronounced after the closing diphthongs *A*—*e* or *O*—*oo* in *one syllable*. Either the diphthongal *A* and *O* must be contracted into *monophthongs*, which might blend syllabically with the vowel sound of *R*, or the *R* must be

*articulated*. The latter expedient would be *un-English*: the former is adopted. The closing diphthongal termination of the A and O is *dropped*, and the radical vowel sound is slightly *opened* for greater fluency into the very open element 8. Thus, instead of No. 3, we pronounce No. 4, and instead of 12, we pronounce 11, before R in the same syllable.

Thus *air* is not a  $\text{e} \text{ir}$ , but eh  $\text{ir}$   
*ore* " " o  $\text{oo} \text{ir}$ , " (oh)  $\text{ir}$   
 (aw) o  $\text{ir}$

70. In this way a distinctiveness is maintained in the pronunciation of such words as *lair* and *layer*, *lore* and *lower*, &c. The firsts of these pairs of words are monosyllables, (4\_8 and 11\_8,) and the seconds are dissyllables, (3\_1\_8. and 12\_13\_8.)

71. The 11th vowel is *intermediate* in formation to *oh* and *aw*. The rapid alternation of these sounds will blend them into No. 11; or the effort to pronounce an *O without using the lips* will probably at once give the exact effect.

72. The difference between English and Scotch pronunciation in such words as *air* and *ore* is very marked: the *R* being strongly *articulated* in Scotland, and the *A* and *O* having the same sound before *R* as before other articulations.

### VIII. SCOTTICISMS OF VOWEL SOUND.

73. Vowel 1, *too short*; as in *feet*, *people*, *mean*, *steel*, &c., pronounced fête, mène, stêle, &c. — Vowel 1, as No. 3, short; as in *deal*, *meal*, *seat*, *conceit*, &c., pronounced dăle, măle, săte, &c.

74. Vowel 2, *too open*; as in *fill*, *crib*, *dig*, *him*, &c., pronounced nearly as fëll, crëb, dëg, hëm,\* &c. — Vowel 2, as No. 1, short, as in *religion*, *individual*, *vicious*, &c., pronounced rëleeegion, ëndëveedual, veecious, &c. — Vowel 2, nearly as No. 9; as in *will*, *wind*, *wish*, &c., pronounced wüll, wünd, wüş, &c.

75. Vowel 3, *a monophthong*. Vowel 3, a diphthong compounded of the Scotch sound referred to in the note,\* and No. 1; as in *aye*, *pay*, *jail*, *tailor*, &c., pro-

\* The exact vowel in these cases is noted as No. 4 *Lingual* in the General Vowel Scheme, (par. 40.)

nounced nearly as *ěh-ee*, *pěh-ee*, *jěh-eel*, &c. — Vowel 2, as No. 4, (long;) as in *nation*, *education*, *gracious*, &c., pronounced *něhtion*, *grěhcious*,\* &c.; — Vowel 3, as No. 4, (short;) as in *paint*, *lady*, *trade*, &c., pronounced *pěnt*, *lěddy*, *trěd*, &c.

76. Vowel 4, as No. 1; as in *deaf*, *breast*, *seven*, &c., pronounced *děěf*, *brěest*, *sěěv'n* &c. — Vowel 4, as No. 2; as in *twenty*, *ever*, *never*, &c., *cf*, *em*, *en*, *ex*, &c., pronounced *twěnty*, *iver*, *niver*, *if*, *in*, *in*, *ix*, &c. — Vowel 4, *long* instead of short, as in *guess*, *smell*, &c., pronounced *guehss*, *směhll*, &c. — Vowel 4, before R, as No. 3, (monophthong,) as in *Mary*, *heiress*, &c., pronounced *Mā-ry*, *ai-ress*, &c. — Vowel 4, (short;) nearly as No. 3, (monophthong,) as *death*, *edify*, &c., pronounced *dāith*, *aid-efy*, &c. — Vowel 4, *too open*; as in *very*, *perish*, &c.; pronounced *vārry*, *pārish*, &c. — Vowel 4, pronounced with the Scotch sound referred to in par. 74, as in *merry*, *cherry*, &c.

77. Vowel 5, as No. 3; as in *apple*, *axe*, *pacify*, &c., pronounced *āple*, *āiks*, &c. — Vowel 5, as No. 4; as in *cap*, *saturday*, *salary*, &c., pronounced *kěp*, *sěturday*, &c. — Vowel 5, as No. 7, (short;) as in *man*, *gas*, *am*, *cat*, &c.; pronounced *māhn*, *gāhs*, *cāht*, &c. — Vowel 5, as No. 10; as in *wax*, *salmon*, &c., pronounced *wāux*, *sāwmon*, &c.

78. Vowel 6, as No. 7, (short;) as *ask*, *bath*, &c.; pronounced *āhsk* *bāhth*, &c., — Vowel 6, as No. 4; as in *brass*, *grass*, *nasty*, &c.; pronounced *brěss*, *grěss*, *něsty*, &c. — Vowel 6, as No. 2; as in *sofa*, *idea*, &c.; pronounced *sofy*, &c.

79. Vowel 7, *too short*; as in *parcel*, *carpet*, *half*, &c.; pronounced *pāhrs'l*, *cāhrpet*, *hāhf*, &c. — Vowel 7, as No. 10; as in *palm*, *papa*, *far*, *star*, &c.; pronounced *pawm*, *papaw*, *faur*, *staur*, &c. — Vowel 7, as No. 4; as in *farm*, *heart*, *hearth*, &c.; pronounced *fěhrm*, *hěhrt*, *hěhrth*, &c. — Vowel 7, as No. 3; as in *arm*, *guard*, *sergeant*, &c.; pronounced *airm*, *gaird*, *sair-geant*, &c.

80. Vowel 8, as No. 4; as in *err*, *serve*, *person*,

\* This is less a colloquial than an oratorical and especially a Pulpit Scotticism.

*term, &c.*; pronounced ĕhrr, sĕhrve, pĕhrson, tĕhrm, &c.—Vowel 8, *too close*, as in *firm, circle, stir, virgin, acre, paper, &c.*; pronounced with the Scotch sound noted as the 4th Lingual in the General Vowel Scheme, par. 40.

81. Vowel 9, *too close*; as in *tub, cuff, cull,\* &c.*—Vowel 9, (in unaccented termination,) as in *attention, genius, atrocious*, pronounced with the Scotch sound referred to in the preceding paragraph.—Vowel 9, (before R,) *too short and close—the R strongly articulated*—as in *fur, turn, worm, &c.*; pronounced fŭr, tŭrn, wŭrm, &c.

82. Vowel 10, as No. 7; as in *war, saw, call, walk, warp, quality, &c.*; pronounced wāhr, sāh, wāhk, wāhrp, quāhlity, &c.—Vowel 10, as No. 12; as in *bought, cost, morn, fond, copy, clock, &c.*; pronounced boat, coast, mourn, fōhnd, cohpy, &c.—Vowel 10, as No. 9 as in *body, nobody, &c.*; pronounced buddy, nobuddy, &c.

83. Vowel 11, as No. 12 (monophthong) as in *four, door, sore, glory, story, &c.*; pronounced fōh-r, dōh-r, glōhry, &c.—Vowel 11, as No. 10; as in *force, sport, fourth, &c.*; pronounced fōrce, spōrt, &c.—Vowel 11, as No. 13; as in *coarse, court, pour, &c.*; pronounced coorse, coort, poor, &c.

84. Vowel 12 a *monophthong*;—Vowel 12, as No. 2, in unaccented syllables; as in *fellow, analogy, &c.*, pronounced felly, analygy, &c.—Vowel 12, as No. 3, as in *own, alone, toe, &c.*, pronounced āin, alāne, tāe, &c.—Vowel 12, as No. 10; (short;) as in *broken, loaf, coals, &c.*; pronounced brōcken, lōf, cōlz, &c.—Vowel 12, as No. 10, (long); as in *old, cold, fold, &c.*; pronounced āuld, cāuld, &c.—Vowel 12, as a diphthong compounded of 9 and 13, as in *bowl, soul, mould, &c.* In *boll, poll*, (the head,) *knoll, roll, &c.*, pronounced bow, pow, &c., the same vowel is heard, but the *l* is not sounded.

85. Vowel 13, *too short*; as in *pool, fool, &c.*; pronounced as *pull, full, &c.*—Vowel 13, as No. 9; as in *woman, bull, full, push, &c.*; pronounced wumman, &c.—Vowel 13, as the Scotch vowel referred to in par. 80; as in

\* The Scotch sound heard in such cases is noted as No. 6 Labial, in the General Vowel Scheme, par. 40.

*foot* and *put*, pronounced nearly as fēt and pēt. — Vowel 13, as the 3rd Labio-Lingual, (û French;) as in *soon*, *fruit*, *goose*, *shoe*, &c.; pronounced sône, frâte, gûse, shû, &c. — Vowel 13, final, sometimes has the simple *lingual* formation correspondent\* to the 3rd *labio-lingual* vowel; as in *tae* and *dae*, for *too* and *do*, &c. In some districts closer lingual vowels are used; as *skill* or *skele* for *school*, *fill* for *fool*, *seen* for *soon*, *dee* for *do*, &c.

86. Diphthong 7-1, as No. 1; in verbs ending in y; as in *gratify*, *stupidify*, *edify*, &c., pronounced grâtifée, stûpifée, âdifée, &c. — Diphthong 7-1, with the Scotch Vowel referred to in par. 80; as in *find*, *blind*, *sight*, &c., pronounced nearly fënd, blënd, sêcht, &c. — Diphthong 7-1 as 7-2—the radical sound *very long*; as in *fly*, *sky*, &c.; pronounced flāh-y, skāh-y, &c. — Diphthong 7-1, as 4 or 5 (long,) instead of 7, followed by a *very slight* closing effect; as in *I*, *high*, *prize*, &c.; pronounced nearly as eh-y, heh-y, preh-iz, &c. — Diphthong 7-1,—as a compound of the *Scotch vowel* before referred to, and No. 1; as in *ice*, *fine*, *smile*, &c.; pronounced nearly as êh-ees, fêh-een, smêh-eel, &c.

87. Diphthong 7-13, as 9-13; as in *cloud* 'owl, vow, thou, &c.; pronounced clûh-ood, hûh-ool, v , thûh-oo &c. — Diphthong 7-13, as No. 13; as in *house*, *proud*, *cow*, &c.; pronounced hōös, prōöd, cōō, &c. — Diphthong 7-13, as No. 9; as in *pound*, *ground*, &c.; pronounced pünd, gründ, &c.

88. Diphthong 10-1, as 12-2; as in *boy*, *noise*, &c.; pronounced bō-y, nō-iz, &c. — Diphthong 10-1, pronounced with a compound of the *Scotch vowel*, No. 4; Lingual. (General Vowel Scheme,) and No. 1; as in *oil*, *oyster*, *joint*, &c.; pronounced nearly êh-eel, êh-eester, jêh-cent, &c.

89. In the foregoing list of Vowel Scotticisms, no notice is taken of dialectic *changes of words*, but only of vernacular pronunciations of words *used and spelt as in English*.

\* See the relative formation of these vowels in the General Vowel Scheme, par. 40.



## IX. HIBERNICISMS OF VOWEL SOUND.

90. Vowel 1, in some words, pronounced 3 (long monophthong) as in *seat, meat, steal, easy, &c.*; pronounced sate, aisy, &c.

91. Vowel 2, (in *y* final) as 1: as in *happy, pretty, my*, (unaccented) &c., pronounced happee, mee, &c.

92. Vowel 3, as a monophthong, long (see par. 65.)

93. Vowel 4, as French 'e mute' (the "Mid Mixed" vowel of Visible Speech) as in *health, pleasure, friend, &c.*

94. Vowels 6 and 7 as 5, (long): as in *bath, pass, castle, calf, ah, papa, &c.*

95. Vowels 8 and 9, nearly as 10; as in *her, sir, up, dull, blood, worm, Dublin, &c.* The true sound cannot be indicated by Roman letters; it is the "Low Mixed Round" vowel of Visible Speech.

96. Vowel 10 nearly as 6; as in *all, want, thought, honest, law, &c.* The sound is the "Low Mixed Wide Round" vowel of Visible Speech.

97. Vowel 12, as a monophthong, (see par. 65.)

98. Vowel 13, in some words, nearly as 9; as in *foot, look, stood, put, cushion, &c.*

99. Diphthong 7-1 nearly as 10-1; as in *why, I, time*, and all words containing *i*. The true Irish sound is the same as in par. 95.

100. Diphthong 10-1 nearly as 6-1. The sound is the same as in par. 96.

101. UNACCENTED VOWELS of all classes, as French "e mute" (the "Mid Mixed" sound of Visible Speech;) as in *religion, destroy, cabbage, surface, precipice, goodness, useless, paralysis, certain, knowledge, ornament, original, philosopher, rheumatism, pleasure, countenance, &c.*

## X. AMERICANISMS OF VOWEL SOUND.

102. The Author's opportunities have enabled him to furnish tolerably complete lists of Anglicisms, Scotticisms and Hibernicisms of Vowel Sound. He cannot pretend to an equally minute knowledge of American characteristics. The preceding analysis may be taken as a model by those who can in a similar manner exhibit the peculiar-



ities of other Dialects. A few only of the more prominent Americanisms can be noted here.

103. Vowel 3, as a monophthong.

104. Vowel 8,—and the letter R before an articulation,—with a sound which is very peculiar, and cannot be represented by Roman letters. It is the “High Mixed” vowel of Visible Speech. The effect of R before an articulation is nearly that of Y; as in *spohyt* for sport.

105. Vowel 9, before R, with the same sound as the preceding.

106. Vowels 11 and 12, alike (monophthong.)

107. Diphthong 7-1, with the first element very long; as in *tah-eem* for time.

108. Diphthong 7-13 as 5-13, and often 4-13; as in *deh-oon* for down.

109. Diphthong 10-1, as 11-1 or 12-1.

110. Alphabetic U, when not pronounced simply as 13 (as in *dooty* for duty) has the diphthongal sound 1-13; as in *nee-oo* for new, *fee-oo* for few, &c.

111. NASAL QUALITY. This is the most marked feature in the American Dialects. A national relaxation of the soft palate seems to prevail, so that the inner ends of the *nares* remain uncovered. Vowels before or after the nasal Articulations *m*, *n* and *ng* are affected in the greatest degree; but many speakers never utter a purely oral vowel.

## XI. DISTINCTION BETWEEN VOWELS AND ARTICULATIONS.

112. Before proceeding to illustrate further the application of our Numerical Notation of Vowels, it is necessary to explain the distinction between VOWELS and ARTICULATIONS, (or Consonants.) These primary classes of the elements of speech are united in Y and W, which combine *articulative* quality with the sounds of the closest vowels 1, (ee,) and 13, (oo.) Thus: *prolong* the sounds of y and w, as heard at the beginning of a word, (*yea, way, &c.*) and the y will then be found identical in sound with ee, and the w with oo. Yet that there is a difference between y and ee, and between w and oo,—and

one not merely of quantity,—will be evident on pronouncing these vowels twice in succession, in contrast with the words *ye* and *woo*—thus *ěě-ěě*, *ōō-ōō*. Let these double vowels be rapidly or slowly pronounced, they will not identify with the words *ye* and *woo*. An *experiment* will furnish the most simple and convincing illustration of the difference between these utterances, and between *vowels* and *articulations* generally.

113. *Prolong* the sound of the *first* vowel (*ee*,) and while doing so strike the tongue upwards with the tip of a finger from below the chin: and the *ee* will be changed to *YE* by each stroke; *prolong* also the *thirteenth* vowel (*oo*,) and while doing so, approximate the edges of the lips, by the action of the finger and thumb, and the *oo* will be changed into *woo*, by every approximation. In forming the vowels *ee* and *oo*, the organs are in the *closest* positions they can assume without influencing the sound by a degree of vibration of the edges of the contracted lingual or labial aperture. In forming *y* and *w*, a compressive action of the tongue and lips creates this *oral, articulative effect*; while it gives the emission of the succeeding vowel a degree of articulative *percussion* that arises from previous interception or obstruction.

114. VOWELS, then, are glottal sounds merely *modified* by the shape of the mouth, and having *no oral sound*; and ARTICULATIONS are *appulsive actions* of the oral organs, originating a sound *within the mouth*—a puff or hiss of breath,—from the closed organs, or through the contracted or interstitial apertures formed by the various appositions of the plastic agents of articulation.

115. The articulations *y* and *w* often occur in *pronunciation*, when the *letters are not written*. The common English diagraph *qu* is sounded *kʷ*; and the alphabetic sound of the letter U is equivalent to *Y-13=y-oo*. The letters *e* and *i* are often contracted into *y*, as in *species*, *Asia*, *question*, &c. pronounced *speesh-yiz*, *aish-ya*, *kwest-yun*, &c.

## XII. VOWEL NOTATION.

116. In the passages which are subjoined for analytic exercise, mark over every *spoken* vowel-letter the *number* of its sound, according to the Scheme at par. 42; and

indicate the sounds of *y* and *w*, when the *letters are not written*. Also show when *R* has its *vowel* quality (No. 8) and *underline* it when it has *both its vowel and articulate* effects. Thus :

<sup>w 3</sup> Quake, <sup>5</sup> assuage, <sup>w 3</sup> &c., <sup>y 13</sup> use, <sup>13 8</sup> your, <sup>y 13 1-9</sup> curious, <sup>y 13 2</sup> beauty, &c.

117. The *indefinite article*, *a*, is pronounced (approximately) No. 6. The *definite article*, *the*, is pronounced No. 2 when not emphatic. The pronominal adjectives *my* and *mine* are pronounced No. 2 when they are not accented or emphatic, and 7-1 when under emphasis. The final letters *le*, and often also *el* and *en*, are pronounced *without any vowel sound*,—the *l* and *n* moving in themselves *syllabic* purity of voice ; as in *bible*, *thistle*, *hazel*, *bevel*, *devil*, *bidden*, *deaden*, *dozen*, *heaven*, &c. The letter *m*, also, is similarly syllabic in such words as *rhythm*, *spasm*,\* &c. In all such cases *write a cipher* (<sup>0</sup>) over the *l*, *n*, or *m*, to indicate a SYLLABLE *with no vowel*. Take no notice of *silent letters*, but recognise and note *every sound*. The *plural* termination *es* is pronounced No. 2 ; and the *verbal* terminations *es*, *est*, *eth*, *ed*, &c., are pronounced No. 4. The final letters *ed* are not syllabically pronounced, except after *t*, or *d*, or for distinctiveness between different parts of speech of the same orthography, as in *learned*, *blessed*, &c., which are monosyllables, (*learn'd*, *blest*, &c.) when verbs, and dissyllables, (*learn-ed*, *bless-ed*, &c.) when adjectives.

#### 118. EXAMPLE OF VOWEL NOTATION.

##### THOUGHT AND DEED.

<sup>13</sup> Full <sup>4</sup> many <sup>2</sup> a <sup>7-1</sup> light <sup>10</sup> thought <sup>5</sup> man <sup>8</sup> may <sup>4 2</sup> cherish,  
<sup>5</sup> Full <sup>7-1 0</sup> many <sup>1</sup> an <sup>13</sup> idle <sup>10</sup> deed <sup>5</sup> may <sup>4 2</sup> do ;  
<sup>4</sup> Yet <sup>10</sup> not <sup>10</sup> a <sup>5</sup> deed <sup>4 2</sup> or <sup>13</sup> thought <sup>13</sup> shall <sup>13</sup> perish,  
<sup>w-0</sup> Not <sup>0</sup> one <sup>1</sup> but <sup>4</sup> he <sup>13</sup> shall <sup>13</sup> bless <sup>13</sup> or <sup>13</sup> rue.

\* With the syllabic *l* and *n* a *vowel letter* is always written, and all grammarians acknowledge the syllable, which is thus perfect to the eye: but such words as *rhythm*, *prism*, &c. having no vowel letter, are commonly reckoned monosyllables, though to the ear they are perfectly dissyllabic. The words *prism* and *prison*=*priz'n* have sound for sound alike, and both are equally therefore dissyllables.

<sup>4</sup> <sup>7-1</sup> <sup>2</sup> <sup>2</sup> <sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup>  
 When by the wind the tree is shaken,  
<sup>4-8</sup> <sup>7-13</sup> <sup>1</sup> <sup>5</sup> <sup>10</sup>  
 There's not a bough or leaf can fall,  
<sup>10</sup> <sup>2</sup> <sup>10</sup> <sup>2</sup> <sup>1</sup> <sup>3</sup> <sup>4</sup>  
 But of its falling heed is taken  
<sup>w-9</sup> <sup>5</sup> <sup>1</sup> <sup>5</sup> <sup>9</sup> <sup>8</sup> <sup>10</sup>  
 By One that sees and governs all.

<sup>10</sup> <sup>10</sup> <sup>0</sup>  
 The tree may fall and be forgotten,  
<sup>4</sup> <sup>2</sup> <sup>2</sup> <sup>8</sup> <sup>1</sup> <sup>3</sup>  
 And buried in the earth remain;  
<sup>4</sup> <sup>10</sup> <sup>13</sup> <sup>2</sup> <sup>5</sup> <sup>10</sup> <sup>0</sup>  
 Yet from its juices rank and rotten  
<sup>2</sup> <sup>4</sup> <sup>1</sup> <sup>3</sup> <sup>2</sup> <sup>7-1</sup> <sup>6</sup> <sup>4</sup>  
 Springs vegetating life again.

<sup>2</sup> <sup>0</sup> <sup>1-3</sup> <sup>0</sup> <sup>1</sup> <sup>2</sup>  
 The world is with creation teeming,  
<sup>9</sup> <sup>2</sup> <sup>4</sup> <sup>8</sup> <sup>12</sup> <sup>2</sup> <sup>7-1</sup>  
 And nothing ever wholly dies;  
<sup>2</sup> <sup>1</sup> <sup>10-1</sup>  
 And things that are destroyed in seeming,  
<sup>9</sup> <sup>8</sup> <sup>3</sup> <sup>10</sup> <sup>6</sup> <sup>7-1</sup>  
 In other shapes and forms arise.

<sup>3</sup> <sup>y-13</sup> <sup>2</sup> <sup>0</sup> <sup>12</sup> <sup>2</sup> <sup>13</sup>  
 And nature still unfolds the tissue  
<sup>0</sup> <sup>1</sup> <sup>9</sup> <sup>2</sup> <sup>2</sup> <sup>10</sup>  
 Of unseen works by spirit wrought;  
<sup>5</sup>  
 And not a work but hath its issue  
<sup>4</sup> <sup>2</sup> <sup>1</sup> <sup>0</sup> <sup>10</sup>  
 With blessings or with evil fraught.

<sup>7-13</sup> <sup>3</sup> <sup>1</sup> <sup>13</sup> <sup>1</sup> <sup>1</sup> <sup>7-1</sup> <sup>1</sup>  
 And thou may'st seem to leave behind thee  
<sup>4</sup> <sup>11</sup> <sup>2</sup> <sup>2</sup> <sup>13</sup> <sup>6</sup>  
 All memory of the sinful past;  
<sup>4</sup> <sup>12</sup> <sup>1</sup> <sup>13</sup> <sup>7-1</sup> <sup>2</sup> <sup>5</sup> <sup>7-1</sup>  
 Yet oh, be sure, thy sin shall find thee,  
<sup>5</sup> <sup>12</sup> <sup>13</sup> <sup>5</sup> <sup>6</sup>  
 And thou shalt know its fruit at last.

EXERCISE IN VOWEL NOTATION.

119. Mark the vowels &c. in the following Selected Words, and then compare the marking with the Key annexed.

Accli'vous, acquiesce, adver'tisement, ancho'vy. answer, anti-  
 podes, aeronaut, alienable. apophthegm, apoth'eosis, aro'ma, as-  
 pi'rant, bandana, banian'. battalion. bellows.(s) bowline, breeches.  
 Briton, Britain, brevier', brev'et, (adj.) brevet', (s) cesu'ra,  
 capuchin'. captious. comparable, chas'tisement, chlorine, colonel,  
 complaisant'. con'trary. cor'ollary, curule. coadju'tor. courier,

creole. cupboard. deco'rous. des'uetude, diabetes, diæresis. dim'issory. duo, duteous, dynasty, egotism. elegi'ac. ener'vate. equerry. equable, extraordinary, fabric. fanat'ic, forfeit, fusil, fuchsia, glacier, hallelujah, height. hypochon'driac. imbecile', impious. indict, invalid', (s) inval'id, (adj.) lieutenant, million, machinist, Mahomet. manœuvre, medicinal. me'diocre, met'onymy, mem'oir. minutæ. mis'cellany. mischievous, mobile, national. o'asis, omnipotent, pique. pacha. panegy'r'ic. phrenetic. phrenitis, plethora. plethoric, prolix', puisne, quay, query, quandary, queue, righteous, recitative', recon'dite, rep'ertory. rule. ref'ragable rev'enue, sacerdotal, sali'va, sapphire, satiate. satiety, satrap, stalac'tite, sub'altern. supernumerary, synecdochè, towards, vertigo, victuals, women, yacht, zoology, zoological.

### KEY TO EXERCISE IN VOWEL NOTATION.

120. For greater clearness the numbers are here printed, not over, *but instead of* the vowel letters. The *articulations* are altered, when necessary, to *represent the sounds* correctly.

### SELECTED WORDS.

<sup>5</sup>kl<sup>7.1</sup>v<sup>0</sup>s, <sup>5</sup>kw<sup>1.4</sup>s, <sup>5</sup>dv<sup>8</sup>rt<sup>2</sup>zm<sup>4</sup>nt, <sup>5</sup>ntsh<sup>12</sup>v<sup>2</sup>, <sup>6</sup>ns<sup>8</sup>r, <sup>5</sup>nt<sup>2</sup>p<sup>12</sup>d<sup>1</sup>z, <sup>4.8</sup>r<sup>12</sup>n<sup>10</sup>t, <sup>3</sup>ly<sup>4</sup>u<sup>6</sup>b<sup>0</sup>l, <sup>5</sup>p<sup>12</sup>th<sup>4</sup>m, <sup>5</sup>p<sup>12</sup>th<sup>1.12</sup>s<sup>2</sup>s, <sup>6</sup>r<sup>12</sup>m<sup>6</sup>, <sup>5</sup>sp<sup>7.1.8</sup>r<sup>0</sup>nt, b<sup>0</sup>nd<sup>5</sup>n<sup>6</sup>, b<sup>0</sup>ny<sup>5</sup>n, b<sup>0</sup>t<sup>5</sup>ly<sup>0</sup>n, b<sup>4</sup>l<sup>0</sup>s, b<sup>12</sup>l<sup>2</sup>n, br<sup>2</sup>tsh<sup>2</sup>z, Br<sup>2</sup>t<sup>0</sup>n, Br<sup>2</sup>t<sup>0</sup>n, br<sup>1</sup>v<sup>1.8</sup>r, br<sup>4</sup>v<sup>4</sup>t, br<sup>1</sup>v<sup>4</sup>t, s<sup>1</sup>zy<sup>13.8</sup>r<sup>6</sup>, k<sup>5</sup>p<sup>y</sup><sup>13</sup>sh<sup>1</sup>n, k<sup>5</sup>psh<sup>0</sup>s, k<sup>10</sup>mp<sup>6</sup>r<sup>6</sup>b<sup>0</sup>l, tsh<sup>5</sup>st<sup>2</sup>zm<sup>4</sup>nt, kl<sup>11.8</sup>r<sup>2</sup>n, k<sup>0</sup>rn<sup>4</sup>l, k<sup>10</sup>mpl<sup>3</sup>z<sup>6</sup>nt, k<sup>10</sup>ntr<sup>4.8</sup>r<sup>2</sup>, k<sup>10</sup>r<sup>10</sup>l<sup>6</sup>r<sup>2</sup>, ky<sup>13.8</sup>r<sup>13</sup>l, k<sup>12.5</sup>dzh<sup>13</sup>t<sup>10</sup>r, k<sup>13</sup>r<sup>1.8</sup>r, kr<sup>1.12</sup>l, k<sup>0</sup>b<sup>0</sup>rd, d<sup>1</sup>k<sup>11.8</sup>r<sup>0</sup>s, d<sup>4</sup>sw<sup>1</sup>ty<sup>13</sup>d, d<sup>7.1.6</sup>b<sup>1</sup>t<sup>1</sup>z, d<sup>7.1.4</sup>r<sup>1</sup>s<sup>2</sup>s, d<sup>2</sup>m<sup>2</sup>s<sup>10</sup>r<sup>2</sup>, dy<sup>13.12</sup>, dy<sup>13</sup>ty<sup>0</sup>s, d<sup>2</sup>n<sup>5</sup>st<sup>2</sup>, t<sup>4</sup>g<sup>12</sup>t<sup>2</sup>zm, t<sup>4</sup>ldzh<sup>7.1.5</sup>k, l<sup>1</sup>n<sup>8</sup>rv<sup>5</sup>t, t<sup>4</sup>kw<sup>8</sup>r<sup>2</sup>, t<sup>4</sup>kw<sup>6</sup>l<sup>0</sup>l, t<sup>4</sup>str<sup>10.8</sup>rd<sup>2</sup>n<sup>6</sup>r<sup>2</sup>, f<sup>3</sup>br<sup>2</sup>k, f<sup>6</sup>n<sup>5</sup>t<sup>2</sup>k, f<sup>10</sup>r<sup>2</sup>t, fy<sup>13</sup>z<sup>1</sup>, fy<sup>13</sup>shy<sup>6</sup>, g<sup>15</sup>s<sup>1.8</sup>r, h<sup>5</sup>l<sup>11</sup>l<sup>13</sup>y<sup>6</sup>, h<sup>7.1</sup>t, h<sup>2</sup>p<sup>12</sup>k<sup>10</sup>ndr<sup>1.3</sup>k, m<sup>2</sup>h<sup>2</sup>s<sup>1</sup>l, m<sup>2</sup>pl<sup>1.9</sup>s, m<sup>2</sup>nd<sup>7.1</sup>t, m<sup>2</sup>nv<sup>6</sup>l<sup>1</sup>d, m<sup>2</sup>nv<sup>5</sup>l<sup>2</sup>d, l<sup>4</sup>vt<sup>4</sup>n<sup>5</sup>nt, m<sup>2</sup>ly<sup>0</sup>n, m<sup>6</sup>sh<sup>1</sup>n<sup>2</sup>st, M<sup>6</sup>h<sup>10</sup>m<sup>4</sup>t, m<sup>6</sup>n<sup>13</sup>v<sup>8</sup>r, m<sup>1</sup>d<sup>2</sup>s<sup>2</sup>n<sup>5</sup>l, m<sup>1</sup>d<sup>1.12</sup>k<sup>8</sup>r, m<sup>4</sup>t<sup>12</sup>n<sup>2</sup>m<sup>2</sup>, m<sup>4</sup>mw<sup>10.8</sup>r, m<sup>2</sup>ny<sup>13</sup>shy<sup>1</sup>, m<sup>2</sup>s<sup>4</sup>l<sup>4</sup>n<sup>2</sup>, m<sup>2</sup>stsh<sup>2</sup>v<sup>0</sup>s, m<sup>10</sup>b<sup>2</sup>l, n<sup>5</sup>sh<sup>0</sup>n<sup>5</sup>l, m<sup>2.6</sup>s<sup>2</sup>s, m<sup>10</sup>mn<sup>2</sup>p<sup>12</sup>t<sup>4</sup>nt, p<sup>1</sup>k, p<sup>6</sup>sh<sup>10</sup>, p<sup>5</sup>n<sup>1</sup>dzh<sup>2</sup>r<sup>2</sup>k, fr<sup>1</sup>n<sup>4</sup>t<sup>2</sup>k, fr<sup>1</sup>n<sup>7.1</sup>t<sup>2</sup>s, pl<sup>4</sup>th<sup>11</sup>r<sup>4</sup>, pl<sup>1</sup>th<sup>10</sup>r<sup>2</sup>k, pr<sup>12</sup>l<sup>2</sup>ks, py<sup>13</sup>n<sup>2</sup>, k<sup>1</sup>, kw<sup>1.8</sup>r<sup>2</sup>, kw<sup>10</sup>nd<sup>4.8</sup>r<sup>2</sup>, ky<sup>13</sup>, r<sup>7.1</sup>ty<sup>0</sup>s, r<sup>4</sup>s<sup>2</sup>t<sup>6</sup>t<sup>1</sup>v, r<sup>1</sup>k<sup>10</sup>nd<sup>2</sup>t, r<sup>4</sup>p<sup>8</sup>rt<sup>11</sup>r<sup>2</sup>, r<sup>13</sup>l, r<sup>4</sup>fr<sup>6</sup>g<sup>6</sup>b<sup>0</sup>l, r<sup>4</sup>v<sup>4</sup>ny<sup>13</sup>, s<sup>5</sup>s<sup>8</sup>rd<sup>12</sup>t<sup>5</sup>l, s<sup>6</sup>l<sup>7.1</sup>v<sup>6</sup>, s<sup>5</sup>f<sup>8</sup>r, s<sup>3</sup>sh<sup>1.3</sup>t, s<sup>6</sup>t<sup>7.1.4</sup>t<sup>2</sup>, s<sup>3</sup>tr<sup>5</sup>p, st<sup>6</sup>l<sup>5</sup>kt<sup>7.1</sup>t, s<sup>0</sup>b<sup>5</sup>l<sup>8</sup>rn, sy<sup>13</sup>p<sup>8</sup>rn<sup>13</sup>m<sup>8</sup>r<sup>6</sup>r<sup>2</sup>, s<sup>2</sup>n<sup>4</sup>k<sup>12</sup>k<sup>2</sup>, t<sup>11.8</sup>rdz, v<sup>8</sup>rt<sup>1</sup>g<sup>12</sup>, v<sup>2</sup>t<sup>0</sup>l<sup>2</sup>, w<sup>2</sup>m<sup>4</sup>n, y<sup>10</sup>t, z<sup>12.10</sup>l<sup>12</sup>dzh<sup>2</sup>, z<sup>12.12</sup>l<sup>10</sup>dzh<sup>2</sup>k<sup>5</sup>l.

## XIII. THE ASPIRATE, H.

121. The letter H does not represent any fixed formation, but simply an *aspiration of the succeeding element*. Thus, H before *e* is a *whispered e*, before *a* a *whispered a*. &c. ; differing, however, from the simple whispered vowel by the *softer* commencement of the aspiration. H before *alphabetic u* — which, it will be remembered, represents the combination *y-oo* — denotes a whispered Y, as in *hue*, *human* &c. pronounced *Yhue* = *Yhyoo* &c.

122. The vowel aspirate (H) is very irregularly used in many parts of England ; it is heard when it should be silent, and silent when it should be sounded ; and that with such perversity that pure initial vowels are almost unheard, except in cases where they ought to be aspirated. The *coup de la glotte* exercise on initial vowels (par 30) will correct this habit.

123. A *northern* peculiarity in the formation of H consists in giving a degree of *guttural compression* to the breath, which is extremely harsh and grating to the English ear. This fault will be avoided by pronouncing the *h* with a *softly sighing* effect.

124. Many public speakers have a disagreeable custom of giving a *vocal* commencement to H, as in *hold*, *hundred*, &c. pronounced *ūhold*, *ūhundred*, &c. This tasteless expedient seems to be adopted in the fear that the delicate effect of *h* would otherwise be inaudible ; but the *succeeding vowel* makes it heard, and carries it distinctly to the ears of the most distant auditors.

*Silent H.*

125. In the following words and their derivatives, though *h* is written, the vowels are *not aspirated* :—

Heir, heirship. heirloom. &c. ; honest, honesty. &c. ; honour, honourable. &c. ; hostler ; hour, hour-glass, &c. ; humour, humorous. &c.

## XIV. ARTICULATIONS.

126. The oral *actions* here denominated ARTICULATIONS, have been more commonly called “consonants ;” but as that word is defined to signify a letter that “cannot be sounded by itself,” and as in fact every element of speech

may be perfectly sounded alone, we prefer—the other-wise preferable word—“Articulation” as a more appropriate generic term for the oral actions.

127. In par. 114 we have drawn the line of distinction between vowels and articulations:—defining the latter to be ORAL sounds arising from *obstruction* or *compression* of the breath behind the conjoined or closely approximated organs.

128. The oral *puff*, or *hiss*, which constitutes the *articulative* effect, may be accompanied or not, by a *glottal* sound. Each articulative action thus produces *two* distinct elements of speech,—a *breath* form, and a *voice* form,—as in *seal*, and *zeal*, *thigh* and *thy*, *fear* and *veer*, *pain* and *bane*, *while*, and *wile*, *talk* and *dale*, *hues* and *use*, *call* and *gall*, &c. These pairs of articulations have *precisely the same* oral formation, and differ only in the *vocalized* breath of the second, and the voiceless aspiration of the first of the respective pairs.

129. The articulations are primarily divisible into two classes,—*obstructive* and *continuous*. In the former class the breath is shut in by perfect *contact* of the articulating organs; in the latter it escapes through central, lateral or interstitial apertures; the organs being either in *partial contact* or merely in *approximation*.

130. There are thus *three* MODES of *Articulation*:—I. Complete Contact; II. Approximation; III. Partial Contact.

### *I. Complete Contact.*

131. The breath may be obstructed at *three* points: (I.) by the contact of the *lips*; (II.) by the contact of the *forepart of the tongue* with the *anterior part of the palate*; (III.) by contact of the *back, or root of the tongue*, with the *posterior part of the palate*. At the first of these points of contact are formed the articulations P and B; at the second, T and D; and at the third, K and G, (G “hard:”) the former of each of these pairs being the “breath,” and the latter the “voice” form of the articulation.

132. While the oral organs are in obstructive contact, the breath or voice may be made to issue *by the nostrils*.

This is the mode of formation of the English nasal elements, M, N, and *ng*. The vocalized breath flows entirely through the nose, while, for M, the lips are closed as in forming P and B; for N, the tongue is on the palate as for T and D; and for *ng*, the posterior organs are in contact as in forming K and G.

133. The *nine* Articulations we have now described are thus the result of but *three* actions of the mouth with the three modifications of BREATH, VOICE, NASAL.

## II. Approximation.

134. The second mode of Articulative action,—organic approximation,—produces Wh and W, S and Z. Sh and Zh, Yh and Y, Rh (Welsh,) and R, the soft Spanish sound of *B*, (bh), and the German, or Scotch guttural *ch*, with its vocal form, the SMOOTH *burr*.

135. *Relaxed* approximation gives the trilled R, the ROUGH *burr*, and a corresponding vibration of the lips, which is used only interjectionally in English.

## III. Partial Contact.

136. The third mode of articulative action,—*Partial Contact*.—produces F and V, Th (then,) and Th (thin,) the Welsh Ll, and the English L, and a Gaelic form of L made with the *middle* instead of the tip of the tongue on the palate.

137. The following GENERAL SCHEME embraces all the preceding Articulations classified according to their *modes* of formation.\*

\* In the system of "Visible Speech" (see note par. 39,) the Alphabet of which is complete for all Languages and Dialects, the Scheme of Articulations includes fifty-two primary elements. By means of diacritic signs this number is multiplied several fold. The classification cannot be shown by Roman letters. But all the possible hundreds of articulate formations are represented by combinations of the following small number of symbols:

C C C C C C I I O O X I A <



## 138. GENERAL SCHEME OF ARTICULATIONS.

		BREATH.		VOICE.		No.		
		ORAL.	ORAL.	NASAL.				
ARTICULATIONS.	Obstructive.	Complete contact.	P . . . . .	B . . . . .	M . . . . .	1	1st Mode.	
			T . . . . .	D . . . . .	N . . . . .	2		
			K . . . . .	G . . . . .	Ng . . . . .	3		
	Continuous.	Approximation.	<div> <div>firm.</div> <div>relaxed.</div> </div>	(Ph) . . . .	(Bh) (Spanish B) . . . . .		4	2nd Mode of Action.
				Rh . . . . .	R(smooth) . . . . .		5	
				Ch (German) . . . .	Gh . . . . .		6	
				Wh . . . . .	W . . . . .		7	
				S . . . . .	Z . . . . .		8	
				Sh . . . . .	Zh . . . . .		9	
				Yh . . . . .	Y . . . . .		10	
				(κRh) . . . .	GR (burr) . . . . .		11	
				(Rh) . . . .	R(rough) . . . . .		12	
				=lip vibration= . . . . .			13	
				Continuous.	Partial contact.		F . . . . .	
	Th . . . . .	Th . . . . .					15	
	Ll(Welsh) . . . . .	L . . . . .					16	
	= . . . . .	L Gaelic . . . . .					17	

139. The three *Nasals*, M, N, ng, are placed on the same line with the *Obstructives*, to show that their *oral mechanism* is the same; but as they are *continuous in effect* (nasally,) although *orally obstructive*, they are connected also with those elements which have *partial contact*.

140. The following Table contains the English Articulations arranged in the order of their formation, commencing with those which have their seat farthest *within the mouth*, and proceeding to those which have the most anterior formation.

## 141. ENGLISH ARTICULATIONS.\*

BREATH.		VOICE.	
<i>Oral.</i>		<i>Oral.</i>	<i>Nasal.</i>
1		2	3
K . . . . .		G . . . . .	NG
4		5	
H(ew) . . . . .		Y(ew) . . . . .	
6		7	
Sh . . . . .		Zh . . . . .	=
		8	
= . . . . .		R (rough) . . . . .	=
		9	
= . . . . .		†R (smooth) . . . . .	=
		10	
= . . . . .		L . . . . .	=
11		12	13
T . . . . .		D . . . . .	N
14		15	
S . . . . .		Z . . . . .	
16		17	
Th(in) . . . . .		Th(en) . . . . .	=
18		19	
F . . . . .		V . . . . .	=
20		21	
Wh . . . . .		W . . . . .	=
22		23	24
P . . . . .		B . . . . .	M

142. Our remarks on the Articulations must always be understood to refer, not to the names of the letters, but to their actual *sounds*. The student should be able to enounce these independently, and exactly as they are

\* For a minute description of each of the English Articulations, the defects to which they are liable, and the means of correcting them, see "Dictionary of English Sounds," in the work referred to in note, par. 65.

† See par. 67.

heard at the beginning or at the end of a word. The following Table exhibits all the English Articulations in each of their four positions, *initial*, *final*, *medial* before a *vowel*, *medial* before an *articulation*.

143. TABLE OF ARTICULATIONS.

P,	... <i>pay</i>	<i>ape</i>	<i>paper</i>	<i>apricot</i>
B,	... <i>bee</i>	<i>glebe</i>	<i>neighbour</i>	<i>ably</i>
M,	... <i>mar</i>	<i>arm</i>	<i>army</i>	<i>arm'd</i>
Wh,	... <i>why</i>	—*	<i>awhile</i>	—*
W,	... <i>way</i>	—*	<i>away</i>	—*
F,	... <i>fed</i>	<i>deaf</i>	<i>definite</i>	<i>deftness</i>
V,	... <i>veal</i>	<i>leave</i>	<i>evil</i>	<i>er(e)ning</i>
Th,	... <i>third</i>	<i>dearth</i>	<i>ethic</i>	<i>ethnic</i>
Th,	... <i>these</i>	<i>seethe</i>	<i>either</i>	<i>wreathed</i>
S,	... <i>sell</i>	<i>less</i>	<i>essay</i>	<i>estuary</i>
Z,	... <i>zone</i>	<i>nose</i>	<i>rosy</i>	<i>rosebush</i>
R,	... <i>rare</i>	—*	<i>rarity</i>	—*
L,	... <i>left</i>	<i>fell</i>	<i>fellow</i>	<i>fell'd</i>
T,	... <i>tale</i>	<i>late</i>	<i>later</i>	<i>lateness</i>
D,	... <i>day</i>	<i>aid</i>	<i>trader</i>	<i>tradesman</i>
N,	... <i>nave</i>	<i>vain</i>	<i>waving</i>	<i>mainland</i>
Sh,	... <i>shelf</i>	<i>flesh</i>	<i>fisher</i>	<i>fishmonger</i>
Zh,	... <i>giraffe</i>	<i>rouge</i>	<i>pleasure</i>	<i>hedgerow</i>
Y,	... <i>ye</i>	<i>fille(French)</i>	<i>beyond</i>	—*
K,	... <i>cap</i>	<i>pack</i>	<i>packet</i>	<i>packthread</i>
G,	... <i>gum</i>	<i>mug</i>	<i>sluggard</i>	<i>smuggler</i>
ng,	... —*	<i>sing</i>	<i>singer</i>	<i>sin-gly</i>

## XV. PRINCIPLE OF DISTINCT ARTICULATION.

144. Every ARTICULATION consists of *two* parts—a *position* and an *action*. The former *brings* the organs into approximation or contact, and the latter *separates* them, by a smart percussive action of recoil, from the articulative position. This principle is of the utmost importance to all persons whose articulation is defective. *Distinctness* entirely depends on its application. Let it be carefully noted:—*audibly percussive organic separation* is the *necessary action of every articulation*.

\* These articulations do not occur in this position in English.

145. The Breath Obstructives, P-T-K, have *no sound* in their POSITION, and thus depend on the *puff* that accompanies the organic *separation* for all their audibility. This therefore must be clearly heard, or the letters are practically lost. The Voice Obstructives, B-D-G, have a slight audibility in their "*positions*," from the abrupt murmur of voice which distinguishes them from P, T, and K; but they are equally imperfect without the organic "*action*" of separation and its distinctive percussiveness. All the other elements being *continuous*, have more or less audibility in their "*positions*;" but in every case distinctness and fluency depend on the *disjunctive* completion of the articulative "*action*."

#### XVI. DEFECTS OF ARTICULATION.

146. Various faulty formations of the elements of articulation are extremely common. The obstructives become mere *stops*, and lack the necessary percussive termination; the *voice* articulations are deficient in throat-sound, and thus not sufficiently distinguished from their *breath* correspondents; the continuous elements are formed by a faulty disposition of the organs, or by the wrong organs; or their *positions* are not sufficiently firm, and their *actions* (see par. 144) altogether wanting or indistinctly languid. The motions of the tongue and lips are tremulous or indefinite, too feebly or too strongly conjunctive, too rapid or too tardy, &c. &c.

147. LISPING consists in partially obstructing the hissing stream of air, by contact of the point of the tongue with the teeth, or by elevation of the lower lip to the upper teeth.

148. BURREING consists in quivering the uvula instead of the point of the tongue, or approximating the soft palate and back of the tongue instead of raising the tip of the tongue to the anterior rim of the palatal arch.

149. THICKNESS of articulation consists in the action of the *middle* instead of the point of the tongue in the various lingual articulations. This last very common kind of imperfection sometimes arises from congenital inability to raise the tip of the tongue to the palate—removable, by the simple operation of snipping the frænum which

binds the tongue to the lower jaw—but most frequently it is the result merely of a *bad habit*, perfectly removable by energetic and careful application of lingual exercises.

150. In the work referred to in the note, par. 65, the various errors of articulation—including Stuttering and Stammering—are the subjects of a more elaborate treatment. The following is a summary of the correct relative positions of the oral organs.

#### THE TONGUE.

151. The TONGUE should be *held back* from the lower teeth, in order that its actions may be independent of the motion of the jaw: the *tip* should never be pressed into the bed of the lower jaw; the tongue should never touch the lips, or be protruded between the teeth: it should be rarely seen, and, when visible, the less the better. The *root* of the tongue should be *depressed* as much as possible, to expand the back part of the mouth and give fullness to the vowel sounds:—this is the chief source of the mellow “orotund” quality which distinguishes the voices of *well-practised* speakers. The tongue should not be *pushed* from point to point without disengagement in passing from word to word: but it should sharply finish the articulations by a perfect recoil of the organ:—this ensures *distinctness*.

#### THE JAW.

152. The lower JAW should not, in speaking, fall behind the upper, but the two ranges of *teeth* should be kept as nearly *in a line* as possible. The teeth should never come in contact: even when the lips are closed, the teeth should not clash. The lower jaw should *descend* freely for every *vowel* utterance, and, preparatorily, *before* the commencement of articulation: its motions must be without jerking, equable, easy and floating.

#### THE LIPS.

153. The LIPS should never hang loosely away from the teeth, or be pursed, pouted, or twisted, but they should maintain the form of the dental ranges as nearly as possible, lying equally and unconstrainedly against the teeth.

The habits of *licking* or *biting* the lips are offensive, and should be carefully guarded against by public speakers. The lips should be used *as little as possible* in articulation; the *upper lip* should remain almost quiescent, save for *emotive expression*; the *articulative action* being confined to the lower lip.

#### LABIAL EXPRESSIVENESS.

154. Habits of speech are so peculiarly operative in giving character to the lips, that an acute observer may generally tell by their aspect whether a person's articulation is good or bad; and there are few *stammerers* who do not show to the practised eye an indication of their infirmity in *the lips*. The soft and pliant texture of the lips is easily impressed by any habit; and even a passing emotion will mould their plastic substance to express it. Habitual ill-nature everybody looks for and recognizes on the lips; and there sweet temper and cheerfulness have their calm abode. Thus we generally find fixed on these portals of the mouth a legible summary of the man. The lips of the vulgar and ignorant are "arrant tell-tales," which there is no belying; and mental superiority cannot conceal itself from labial disclosure. The lips refuse to screen the lie they may be forced to speak. It may be said, indeed, that falsehood cannot utter itself by these "miraculous organs" of truth; but conscious rectitude, integrity and virtue, shine through the lips, and give irrefragable evidence *there*, when other testimony is absent or doubtful.

#### XVII. ANGLICISMS OF ARTICULATION.

155. The leading Anglicism of Articulation has been already pointed out in our remarks on the letter R (par. 68, *et seq.*) This element is distinctly articulated *only before a vowel*; but less with a *trill*, than a smooth *buzzing* vibration of the tongue. In other positions, the letter R is faintly, or not at all articulated. R has a VOWEL sound (No. 8) after any *long* vowel, *before* any *articulation*, and when *final*.

156. When the final R is followed by a word beginning with a vowel, the R is *articulated*, to avoid hiatus between

the two vowel sounds. But the Cockney custom of interposing an *R* between two vowels, as in the sentences, "*Is Papa r at home?*"—"What an idea i it is!" &c. is not to be countenanced. This vulgarity is confined to words ending with the open vowels, Nos. 6, 7, and sometimes 10; the formative apertures of which are of nearly the same expansion as that of the English (*R*=)8.

157. English speakers too commonly confound the *Breath* with the Voice forms of the articulations *Y* and *W*, and so pronounce alike such words as *hue* and *you*, *which* and *witch*, *whale* and *wail*, *whither* and *wither*, *whig* and *wig*, &c.

*K-G, as in Kind, Guard, &c.*

158. In pronouncing such words as *key* and *caw*, *geese* and *gauze*, it will be observed that the obstructive *position* of the tongue for the initial articulation is not precisely the same before the open as before the close vowel; accommodating itself to the formation of the subsequent vowel, the tongue is much more advanced before *ee* than before *aw*. Indeed, the points of contact are not exactly the same before any two vowels. The *closest lingual* vowels are associated with the most *anterior* consonant positions, and the *open* and *labial* vowels with the most *posterior*. A peculiar Anglicism arises from the *violation of this principle* in certain cases. *K* and *G* before the 7th and 8th vowels, as in *card*, *guard*, *kind*, *guile*, *girl*, &c. are articulated from the *anterior* instead of the *posterior* positions: so that the breath which follows the *articulative* "action" has the vowel quality of *ee*; and an effect is produced something like that of the articulation *y*. This effect is greatly overdone by those who pronounce *ee* or *y* in such words. "*Kee-ind*," and "*ky-ard*," are affected caricatures of this delicate Anglicism. The following and their derivatives, are the leading words that partake of this peculiarity:—

*card*, *kind*, *garden*, *guard*, *girl*, *guide*, *guile*, *guise*.

#### XVIII. SCOTTICISMS OF ARTICULATION.

159. The leading Scotticism of Articulation consists in the uniform and *rough trilling* of the tongue for the letter *R*, in all situations.

160. Another very general Scotch peculiarity consists in giving a *vowel* sound to the letter *l* when final, especially when it follows the 4th vowel; the *l*, in such words as *sell, bell, well, swell*, &c. being pronounced nearly like *ul*. Thus—"seh-*ul*, beh-*ul*," &c.

161. The articulation *ng* is pronounced as *n* before *th*—as in *length, strength*, &c.; and in the *final unaccented* syllable *ing*,—as in *seeing, believing*, &c.; pronounced *lenth, strenth, seein, believin*, &c.

162. The Breath Obstructive Articulations, especially the letter *T*, are, in the West of Scotland pronounced without any articulative *action*, but with a mere *glottal catch*, accompanying the articulative *position* as in *better, butter*, &c. pronounced *bě-er* &c.

163. The *Breath* form of the articulation *Th*, is pronounced instead of the *Voice* form, in the words *though, thither, with, beneath, paths*, &c. A substitution of *Breath* for *Voice* forms of articulation is also very generally heard in the words *of, as, nephew* &c., pronounced *off, ass, nefyoo*, &c.; and the substitution of *Voice* for *Breath* forms is likewise common in the words *if, us, transact, philosophic*, &c., pronounced *iv, uz, tranzact, philozophic* &c.

164. The *omission* of *y* before *ee*, and of *w* before *oo*, as in *year, yield, wool*, &c. is another northern peculiarity. Ludicrous ambiguities sometimes arise from these omissions; as when we hear of an old man "bending under the weight of (*y*)*ears* and infirmities."

165. The addition of a *gluttural* effect to *h* and *wh* is a Celtic peculiarity—harsh and unpleasing to the unaccustomed ear.

166. The pronunciation of the *t* before the syllabic sounds of '*l*' and '*n*' in *castle, apostle, pestle*, often, is a Scotticism almost confined to these words.

## XIX. HIBERNICISMS OF ARTICULATION.

167. Irish Articulation is characterized by a general looseness of oral action, which gives a peculiar softness to the transition from an obstructive articulation to the succeeding vowel. The effect is coarsely imitated by interpolating an *h* between the elements, as in *p(h)ut* for *put*, *t(h)ake* for *take*, *c(h)eat* for *coat*, &c.



168. The sound of *t*, especially at the end of a word, is from the same cause, but little different from that of *s*; such words as *bet* and *hat* being pronounced nearly as *bess* and *hass*.

169. The sound of *l* final is formed with a convexity of the middle of the tongue which gives the *l* the effect of Italian *gl*; as in *well*, *smile*, *till*, &c., where the final element has almost the sound of *eel*. This is the converse of the Scotch peculiarity noticed in par. 160 where *l* has the open quality of *ul*.

170. The sound of *s* before an articulation has the effect of *sh*; as in *sky*, *scrape*, *sleep*, *snow*, *star*, *stripe*, *sweet*, &c., pronounced *shky*, *shcrape*, *shleep*, &c.

## XX. AMERICANISMS OF ARTICULATION.

171. The leading Americanism of Articulation is associated with the letter R. This element has none of the sharpness of the English R which, however softly, is struck from the *tip* of the tongue. The American R has a very slight vibration, with the tongue almost in the position for the French vowel *e mute*. The high convex position of the tongue for the American *r* final or before an articulation—when the sound is almost that of the English *y*—has been noticed in par. 104.

172. The feeble and indefinite vibration of the American articulate R leads to a habit of *labialising* the sound when it is between vowels, as in *very*, *spirit*, &c. This gives a firmness to the articulation but altogether changes its character: the *r* becomes long and almost syllabic. Thus: *vě-wr-y*, *spi-wr-it*, &c.

## XXI. SYLLABIC QUANTITY,

173. Two degrees of vowel quantity—*long* and *short*,—are generally recognised, but there are many minuter degrees arising from the influence of *articulations* on preceding vowels. Thus all vowels are comparatively *short* before *Breath* articulations, and comparatively *long* before *Voice* articulations; but they are shorter before *another vowel* than before any articulations. Among vowels, separately considered, there are *three* degrees of quantity; I. Short monophthongs; II. Long monophthongs; III.

Diphthongs. Among articulations there are *five* degrees : I. Breath Obstructive ; II. Breath Continuous ; III. Voice Obstructive ; IV. Voice Close Continuous ; V. Voice Open Continuous,—or Liquids.

174. The *Open* Continuous Articulations, or Liquids, are *L*, and the Nasals *M*, *N*, and *ng*. *R* has been commonly included as a Liquid, but it has none of the coalescent and quantitative characteristics of the Liquid. The term "Liquid" is applied to elements that *flow into*, and seem to be *absorbed* by, the articulation that follows. *L*, *M*, *N*, and *ng* are peculiarly affected by the succeeding articulation. Before *Breath* articulations, they are so *extremely short* as hardly to add any perceptible quantity to the syllables as in *lap* and *lamp*, *quit* and *quilt*, *flit* and *flint*, *thick* and *think*, &c. : but before *Voice* Articulations they are *long* and *sonorous*, and add greatly to the duration of the Syllabic utterance ; as in *head* and *held*, *bad* and *band*, *juggle* and *jungle*, &c. *R* is so softened away as almost to lose its articulative quality before an articulation ; but its sound is *not absorbed* as that of the Liquids :—it is rather *slurred* and *omitted*.

175. The following Lists contain examples of Monosyllabic Combinations arranged in the order of their quantitative duration,—the shortest first. The classes marked with an *asterisk*(\*) contain *Liquids* before *Breath* Articulations.

176. *Breath Articulations*.—<sup>1</sup>Step, sit, black ;—<sup>2</sup>if, both, gas, wash ;—<sup>3</sup>help, felt, elk, tent, lamp, dreamt, bank ;—<sup>4</sup>self, health, else, Welsh, ninth, dance, nymph, strength ;—<sup>5</sup>apt, act ;—<sup>6</sup>steps, depth, feast, eighth[t-th], watch, ox ;—<sup>7</sup>left, wasp, fast, ask ;—<sup>8</sup>safes, fifth, deaths ;—<sup>9</sup>gulped, milked, stamped, inked ;—<sup>10</sup>alps, bolts, belch, bulks, prints, inch, imps, tempts, thanks ;—<sup>11</sup>ingulfed, fail'st, against, dream'st, sing'st ;—<sup>12</sup>gulfs, healths, tenths, nymphs, lengths ;—<sup>13</sup>adepts, sects ;—<sup>14</sup>shap'st, sat'st, patched, next ;—<sup>15</sup>thefts, asps, costs, desks ;—<sup>16</sup>fifths ;—<sup>17</sup>twelfths ;—<sup>18</sup>help'st, halt'st, filched, milk'st, want'st, flinched, limp'st, tempt'st, think'st ;—<sup>19</sup>texts ;—<sup>20</sup>sixths.

177. *Voice Articulations*.—<sup>1</sup>Babe, trade, plague ;—<sup>2</sup>leave, bathe, ease, rouge ;—<sup>3</sup>ale, lame, own, tongue ;—

<sup>4</sup>bulb, old, hemmed, end, wronged ;—<sup>5</sup>delve, ells, aims, bronze, pangs ;—<sup>6</sup>stabbed, begged ;—<sup>7</sup>cabs, adze, edge, eggs ;—<sup>8</sup>saved, seethed, grazed, rouged ;—<sup>9</sup>graves, bathes ;—<sup>10</sup>helm ;—<sup>11</sup>bulbed ;—<sup>12</sup>bulbs, builds, bilge, lands, finds, fringe ;—<sup>13</sup>delved, bronzed ;—<sup>14</sup>shelves ;—<sup>15</sup>helmed ;—<sup>16</sup>films ;—<sup>17</sup>judged ;—<sup>18</sup>bilged, changed.

178. *Mixed Articulations.* — <sup>1</sup>Breadth ; — <sup>2</sup>stabb'st, add'st, begg'st ;—<sup>3</sup>striv'st ;—<sup>4</sup>hold'st ;—<sup>5</sup>delv'st ;—<sup>6</sup>lov'd'st.

## XXII. DIFFICULT COMBINATIONS.

179. In many of the above combinations there is a *difficulty* of distinct enunciation which will be readily removed by reference to the principle explained in par. 144. Give to every articulation its appropriate "*action*."

180. A tendency to indistinctness is especially felt in combinations of the *Breath Obstructives*—such as *pt* and *kt*, which are of very frequent occurrence. All verbs ending in *p* or *k* have the sounds of *pt* or *kt* in the past tense, as *stopped*, *walked*, &c. The following is a list of words for exercise. Pronounce the *pt* and *ct* like *the words* "*pit*" and "*kit*" WHISPERED. Thus *ā-p*(<sup>1</sup>)*t*, *stri-k*(<sup>1</sup>)*t*, &c.

*Apt*, strapped, kept, slept, whipped, shipped, lopped, cupped, shaped, steeped, piped, hoped, cooped, chapter, styptic, reptile, rapture, captain ; *act*, *tact*, *sect*, *erect*, *strict*, *hacked*, *shocked*, *ducked*, *poked*, *looked*, *walked*, *ached*, *leaked*, *liked*, *cactus*, *lacteal*, *affected*, *lecture*, *picture*, *dictate*, *instructive*, *octave*, *doctor*.

181. The following Words and Sentences embody similar principles of difficulty. Repeat each of them several times—quickly, and with firm accentuation.

*Acts*, *beef*, *beef-broth*, *chaise*, *come*, *copts*, *cut*, *cloud-capt*, *eighths*, (*t-ths.*) *etiquette*, *faith*, *fifths*, *inked*, *judged*, *knitting*, *laurel*, *literal*, *literally*, *literary*, *literarily*, *linen*, *little*, *litter*, *memnon*, *mimic*, *move*, *muff*, *needle*, *puff*, *puffed*, *plural*, *peacock*, *quick*, *quaked*, *quiet*, *rail*, *railroad*, *raillery*, *ruler*, *rural*, *rivalry*, *roller*, *runnel*, *saith*, *sash*, *sashes*, *search*, *such*, *sects*, *sixths*, *sooth*, *soothe*, *Scotch*, *slash*, *sloth*, *slain*, *slipped*, *snail*, *statist*, *statistics*, *shuts*, *this*, *thither*, *thief*, *thatch*, *thrash*, *texts*, *twelfths*, *vivid*, *vivify*, *vivification*, *weave*, *wife*, *weep*, *whiff*, *whip*.

Very well. Farewell in welfare. Puff up the fop. Fine white wine vinegar with veal. Velvet weaver. Weave the withes. Five wives weave withes. May we vie? Pretty, frisky, playful fellow. A very wilful whimsical fellow. A comic mimic. Move the muse by mute manœuvres. Bring a bit of buttered brown bread. Such pranks Frank's prawns play in the tank. A paltry portly puppy. Portly poultry. A wet white wafer. Beef tea and veal broth. Put the cut pumpkin in a pipkin. Pick pepper peacock. Coop up the cook. A bad big dog. A big mad dog bit bad Bob. Don't attack the cat. Dick. Keep the tippet ticket. Come quickly. Catch the cats. Kate hates tight tapes. Tie tight Dick's kite. Geese cackle, cattle low, crows caw, cocks crow. The tea-caddy key. The key of the tea-caddy. A knapsack strap. Pick up the pips. Take tape and tie the cape. Kate's baked cakes. Quit contact. A school coal-scuttle. Put the pot on the top of the poop. A great big brig's freight. Bid Bob good bye. Pick a pitcher full of pippins. Come and cut the tongue, cook. The bleak breeze blighted the bright broom blossoms. Dick dipped the tippet and dripped it. Fanny flattered foppish Fred. Giddy Kittie's tawdry gewgaws. Kitchen chit-chat. The needy needlewoman needn't wheedle. Fetch the poor fellow's feather pillow. A very watery western vapour. A sloppy, slippery, sleety day. Catch Kate's ten cats. The kitten killed the chicken in the kitchen. Six thick thistle sticks. She says she shall sew a sheet. A sure sign of sunshine. The sun shines on the shop signs. A shocking sottish set of shopmen. Such a sash. A shot-silk sash shop. A short soft shot-silk sash. A silly shatter-brained chatterbox. Shilly-shally, silly Sally. Sickening, stickling, shilly-shally silliness. It is a shame, Sam, these are the same Sam, 'tis all a sham Sam, and a shame it is to sham so Sam. Fetch six chaises. Catch the cats. Pas que je sache. She thrust it through the thatch. Thrice the shrew threw the shoe. The slow snail's slime. A swan swam over the sea, swim swan swim, well swam swan. I snuff shop snuff, do you snuff shop snuff? She sells sea-shells, Some shun sunshine. The sweep's suitably sooty suit. A rural ruler. Truly rural. Rural raillery. A laurel crowned clown. Rob Low's lum reeks. Let reason rule your life. A lump of raw red liver. Literally literary. Railway literature. A lucent rubicund rotatory luminary. Robert loudly rebuked Richard, who ran lustily roaring round the lobby. Don't run along the wrong labyrinth. His right leg lagged in the race. Don't run along the lane in the rain. Lucy likes light literature. Let me recollect a little. A little tittle. A little ninny. A little knitting needle. Let little Nellie run. A menial million. A million minions. A million menial minions. We shall be in an inn in an instant. Don't go on, Ann, in an unanimated manner.

Laid in the cold ground. (not coal ground.) Half I see the panting spirit sigh, (not spirit's eye. Be the same in thine own act and valour as thou art in desire, (not thy known.) Oh, the torment of an ever-meddling memory, (not a never meddling.) All night it lay an ice-drop there, (not a nice drop.) Would that all difference of sects were at an end, (not sex.) Oh studied de-

ceit. (not study.) A sad dangler, (not angler.) Goodness centres in the heart. (not enters.) His crime moved me, (not cry.) Chaste stars, (not chase tars.) She could pain nobody, (not pay.) Make clean our hearts, (not lean.) His beard descending swept his aged breast. (not beer.)

### XXIII. ACCENT OR SYLLABIC STRESS.

182. Every word of more than a single syllable has one of its syllables made prominent, by superior force of articulative or vocal effort:—this is called “*accent*.”

183. When the accented syllable of a word is the third, or any syllable beyond the third, from the beginning, a slight accentual stress is laid on some former syllable to support a rhythmical pronunciation. Thus:—

(I.) If the primary accent is on the *third* syllable, a secondary accent is on the *first*; (II.) when the primary is on the *fourth* syllable, the secondary may be either on the *first* or *second*; (III.) when the primary accent is on the *fifth*, the secondary will be on the *second* syllable, or there may be *two* secondary accents, namely, on the *first* and *third* syllables; and, (IV.) when the primary accent is on the *sixth* syllable, there must be two secondaries—distributed either on the *first* and *third*, the *first* and *fourth*, or the *second* and *fourth* syllables. The primary accent never falls beyond the sixth syllable.

184. The following Table exhibits all the varieties of English accentuation. The asterisks (\*) denote the *accent*; the large dots, *secondary accent*; and the small dots, *unaccented* syllables.

185. TABLE OF ACCENTS.

1.	2.	3.	4.
* . * . . * . . . * . . . .	. * . * . . * . . . * . . . . * . . . .	. . * . . * . . . * . . . . * . . . . . * . . . .	. . . * . . . * . . . . * . . . . . * . . .
5.	6.	7.	8.
. . . * . . . * . . . . * . . . . . * . . .	. . . . * . . . . * . . . . . * . . . . . . * . . .	. . . . * . . . . * . . . . . * . . . . . . * . . .	. . . . * . . . . . * . . . . . . * . . . . . . . * . . . .

## 186. ILLUSTRATIVE WORDS.

*Initial Accent*.—(1) Wayward, temperate, temporary, necessariness.

*Initial Unaccented Syllable*.—(2) Away, remember, contemporal, inveterately, unnecessarily.

*Initial Secondary Accent*.—(3) Recommend, contemplation, anatomical, disingenuously, inconsiderableness : (4) superintend, epigrammatic, superabundantly.

*Initial Unaccented Syllable before a Secondary Accent*.—(5) Misunderstand, subordination, extemporaneous, invaliditinary ; (6) personification, impracticability.

*Initial Secondary Accent before a Secondary Accent*.—(7) antipestilential, indestructibility ; (8) intercolumniation, incommunicability, incomprehensibility.

## PRINCIPLES OF ACCENTUATION.

187. The general principles that regulate the position of the accent, are the following:—I. The seat of accent tends to the *penultimate* syllable of *dissyllables*, and to the *ante-penultimate* of *polysyllables*, if no other principle occur to thwart this tendency ; as in *aspect, comfort, aggravate, orator, &c.*

II. The accent of the primitive word is generally retained in derivatives, as in *accept, acceptable, commend, commendable, &c.*

III. Words of the *same orthography*, but of *different parts of speech*, (especially nouns and verbs,) are generally distinguished by difference of accent, as in *at'tribute, attrib'ute, ac'cent, accent', reb'el, rebel', &c.* The *verbs* in such cases have the *lower* accent.

IV. *Prefixes*, terminations, and syllables common to a number of words, are generally without accent ; such as *ab, be, con, in, re, mis, ness, less, ly, full, sion, tion, ing, able, ible, ally, ary, &c.*

188. When *three* or more syllables *follow* the accent, a secondary force is generally accorded to one of them for the sake of avoiding, by an agreeable rhythm, the hurrying effect of a long cluster of unaccented syllables. Thus, in such words as the following, the voice will be more or less distinctly poised on the second syllables after the accent: Ab'dica'tive, accessoriness, arbitrarily, calcula-

tory, figuratively, gentlewoman, indicator, opinionativeness, secretariship, temporarily.

189. In all the preceding accentual illustrations, the primary and secondary accents are *separated* by one or two syllables. They may, however, occur in proximate syllables, as in the words *A'men*", *fare'well*", &c. In pronouncing these words, the *time* of an unaccented syllable intervenes between the accents. Thus, "Amen," and "eighty men," "farewell," and "fare thee well," occupy exactly the same time in utterance.

190. Words are frequently used in poetry with false accentuation. The reader must not sacrifice ordinary prose propriety to suit the casual poetic accent. A compromise may generally be effected by accentuating both the regularly and the rhythmically accented syllables. Thus the words *ravines* and *supreme*, in the following lines, may be pronounced *rav'ines'* and *su'preme'*.

"Ye ice-falls! ye, that from the mountain's brow  
Adown enormous rav'ines' slope amain!"

"Our su'preme' foe, in time, may much remit."

#### SENTENTIAL ACCENTS.

191. In the pronunciation of sentences, the words are not delivered with *separate* accentuation, as in a vocabulary, but they are collocated into *accentual groups*, according to grammatical connexion and relative value to the sense. Certain classes of words are generally *unaccented*; such as *articles*, *prepositions*, *pronouns*, *auxiliary verbs*, and *conjunctions*. These are primarily accented, only when they are used with ANTITHESIS. The same principles which regulate the *secondary* accentuation of single words, apply also to the grammatical groups, or "oratorical words."

192. When words, the accentual syllables of which are the same, are used in contrast, the primary accent is *transposed to the syllable of difference*, and the regular primary receives a secondary accent: as in *com'prehen'd*, pronounced *com'prehen'd* when opposed to *ap'prehend'*, *lit'erall'y* and *lit'erar'y*, *af'fect'* and *ef'fect'*, *in'form'* and *re'form'*, *ex'pel'* and *im'pel'*, *mor'tal'ity* and *im'mortal'ity*, *re'lig'ion* and *ir'relig'ion*, &c. This trans-



position always takes place in the *second* word of the contrasted pair, but not always on the first, unless the contrast is distinctly instituted on its utterance.

193. The same principle of contrast or antithesis, expressed or implied, regulates the accentuation or *emphasis* of *sentences*. Any phrase or sentence containing a *word* or *IDEA* that has been previously *expressed* or *IMPLIED* in the context, will have the primary accent—or the emphasis—on one of the other words, even though of the most subordinate class, conjunction, preposition, pronoun, or article. Much judgement is displayed by a good reader in this accentual recognition of included thoughts or synonymous expressions. Thus in the word “unfeeling” in the following lines, the accent should fall on the negative prefix “*un*,” to show that the word “tender,” before used, includes the idea of “feeling.”

“To each, his sufferings; all are men,  
Condemn'd, alike to groan;  
The tender, for another's pain.  
The *unfeeling* for his own.”—Gray.

The subject of Emphasis will be found more fully illustrated in a subsequent section.



me  
the  
ev  
do  
no  
a r  
ing  
*He*

are  
tio  
the  
*ap*  
inf  
*da*

3  
GU  
con  
vel  
is f  
is a  
wit  
per  
ani  
per

4  
of  
from

## Part Second.—Inflexion.

---

### I. GENERAL PRINCIPLES.

1. There is an *essential difference* between the movements of the voice in speech and in song. In singing, the voice dwells *monotonously*, for a definite time, upon every note, and *leaps* (or sometimes slides) upwards or downwards to the next. In speaking, the end of each note is invariably a slide, and the voice rarely dwells for a measurable space on any note, but is *constantly* changing its pitch by upward or downward movement, or *inflexion*.

2. The kind and degree of inflexion with which words are pronounced, are peculiarly expressive of their relation to the context, or to the feeling of the speaker. Thus the *rising* turns are *connective*, *referential*, *dubious*, *appellatory*, or *tender* in expression; and the *falling* inflexions are *disjunctive*, *independent*, *positive*, *mandatory*, or *harsh*.

3. The vocal expressions constitute a NATURAL LANGUAGE, of the import of which mankind are intuitively conscious. The language of tones is most perfectly developed when the *feelings* are excited, and the speaker is free from all restraint. Children, before their utterance is *denaturalized* by school-discipline in "reading," speak with the most beautifully expressive intonation; and all persons of sprightly temperament deliver themselves, in animated conversation, with little short of the expressive perfection of infantile oratory.

4. The universally observed difference in the intonations of *reading* and *speaking*, arises, in a very great measure, from the erroneous manner in which children are taught

to read. A natural expressiveness may, and should be given, even to the A, B, C. Nothing, unfortunately, seems to be so little understood in schools as the MODULATION OF THE VOICE. The *principles* of intonation are either not understood, or they are most shamefully neglected.

## II. MECHANISM OF THE INFLEXIONS.

5. Inflexions are either SIMPLE or COMPOUND in *mechanism*. Simple inflexions consist of *two* points, the pitch accented, and the termination unaccented. Thus:—

rising, •• (↗)

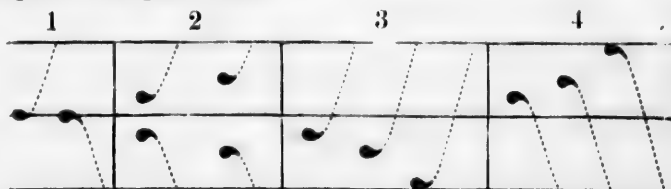
falling, •• (↘)

Compound inflexions consist of *three* points, by the union of the two simple movements with one accent. Thus:

rising, ••• (↗)

falling, ••• (↘)

6. The most important fundamental principle of inflexion is primarily a *mechanical* one; for if the inflexions are faultily *formed*, they will be neither pleasing nor expressive, but harsh to the ear, false to the sentiment, and injurious to the voice. An illustrative diagram will best explain this principle.



This diagram represents *the speaking voice* divided into an upper and a lower half, the middle line denoting the middle pitch, the upper line the highest, and the lower line the lowest pitch.

7. If inflexions are *commenced on* the middle tone of the voice, as in the first division of the diagram, the speaker, manifestly, has but *half his vocal compass* through which to range upwards or downwards; and the voice will *crack*, or *croak*, shrilly or hoarsely, if a forcible or emphatic inflexion be attempted.

8. Still more limited and powerless will the inflexions

be, if *rising* turns are pitched *above*, or *falling* turns *below*, the middle tone, as in the second section of the diagram.

9. Grace and energy are attained by *depressing* the *radical* part of the inflexion below the middle tone for a *rise*, and by *elevating* it above the middle tone for a *fall*, as in the third and fourth sections of the diagram, the greater or less extent of the accentual elevation or depression of pitch corresponding to the emphasis of the utterance.

10. Thus, then, the most extensive rising inflexion may not actually rise higher than a comparatively weak and unimpassioned movement,—but it will *begin lower*, and with greater radical *intensity*; and, on the same principle, the most extensive falling inflexion will not be that which falls lowest, but that which, with radical intensity, *begins highest*.

11. *Unemphatic* inflexions are formed as in the first and second divisions of the diagram. It is sufficient in practice to distinguish two modes—the emphatic and the unemphatic; the latter limited within one *half* of the voice, the former ranging through a greater degree of the vocal compass.

12. The tones are capable of great variety, not only in *radical pitch*, but also in *extent* of inflexion. The rise or fall may be made through any interval, and with an almost endless diversity of pitch. The following diagram shows a simple Rise from a uniform pitch through each of the musical intervals within the octave.

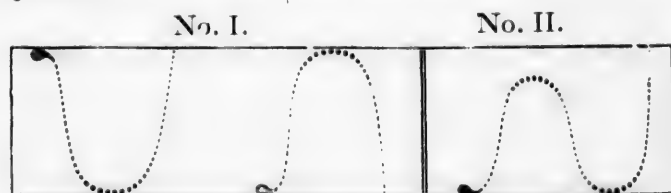


13. The mechanism of the compound inflexions exemplifies the same principles of vocal range. The compound

Rise consists of a simple falling tone finished with upward inflexion; and its commencement (the accented part) is pitched within the lower half of the voice in the less emphatic mode, and in the upper half, in the more emphatic. The compound Fall consists of a simple rising tone finished by downward inflexion, and its accented commencement is pitched within the upper half of the voice in the less emphatic mode, and in the lower half, in the more emphatic.

14. In the utterance of these compound tones, the following principle is to be noted. The voice reaches the *turning* point in the pronunciation of a *single syllable*. The termination of the tone may be prolonged through any number of subsequent syllables. The termination may extend to the same pitch as the commencement, or it may stop short of it, or go beyond it. The *expression* of the tone, of course, varies with the range.

15. The following diagram illustrates the mechanism of the compound inflexions. A rising *Double Wave* is exhibited in the second division of the diagram. This consists of an ordinary Compound Fall, finished with upward inflexion. The voice reaches the second turning point in the pronunciation of the accented syllable. A falling *Double Wave* is a compound tone that is never used. Its effect is not pleasing. The rising *Double Wave* is frequently employed, and its effect is beautifully expressive.



### III. NOTATION OF THE INFLEXIONS.

16. Our NOTATION of the inflexions\* is founded on the principle of their mechanism. The marks are placed *below* the word when the pitch of the accented syllable is in the lower half of the voice, and *above* the word, when

\* See "Expressive Exercises," in a subsequent section.

the inflexion is pitched within the upper half. Thus:—

Well. Ah! Yes. Go! Not I! Beware! You! Oh!

17. Our *notation* represents *four degrees*, which, (without any attempt at strict musical accuracy,) may be taken to correspond generally with the intervals of the second, third, fifth, and octave.

18. The intervals of the *semitone* and the *minor third* have a peculiarly *plaintive* effect. The cry of "Fire!" may be assumed as an appropriate *key-word*, as it is universally uttered with plaintive intonation. Pronounce this word with natural expressiveness, and alternate with it any words of fear or sadness, with similar inflexion, and the plaintive intervals may be satisfactorily practised even by the "ear"-less and unmusical student.

*Fire! Fire! Alas! Ah! Well-a-day! Farewell! Ah me!*

#### IV. PREPARATORY PITCH.

19. Inflexion is associated with *accent*. The radical part of the inflexion coincides with the accentual force, and when any syllable or syllables *precede* the accent, they should be pronounced in the *opposite half* of the voice—*high* when the accent is *low*, and *low* when the accent is *high*. Thus:—

What now? Indeed! All right. Away!  
Not I! Take care! Aha! Oh really!

20. This principle of opposite preparatory pitch gives distinctiveness to the two *Modes* of each inflexion; the one mode having the accent lower, and the other mode having the accent higher, than the pre-accentual pitch. A farther difference in each tone depends on the inflexion of the pre-accentual syllables *towards* or *from* the accentual pitch. The latter is in all cases the more emphatic arrangement. (See Diagrams, page 81.)

## V. EXPRESSIVENESS OF THE INFLEXIONS.

21. The mechanism of the various tones has now been explained, but the student, with no other than the mechanical guide, would be apt to form jerking and angular tones instead of the smoothly rounded transitions of natural inflexion. The following summary of the *expressiveness* of the various vocal movements will assist in giving to the exercises that quality of *conversational* effect which is, above all, to be cultivated.

I. *Rising Tones* APPEAL :—

1. To bespeak attention to something to follow.
2. For solution of doubt.
3. For an expression of the hearer's will.
4. To question possibility of assertion.

II. *Falling Tones* ASSERT :—

1. To express completion of a statement.
2. To express conviction.
3. To express the speaker's will.
4. To express impossibility of denial.

22. *Compound* tones unite with the ordinary effect of the rising or falling termination, a *suggestion of antithesis*, or reference to something previously understood. Thus :—

*Simple Appeal.* Will you?

*Referential Appeal.* Will you? (in view of certain circumstances.)

*Simple Assertion.* I will.

*Referential Assertion.* I will. (notwithstanding certain circumstances.)

23. The inflexions have also a sentimental as well as a logical expressiveness. Thus :—

*Rising* tones express *attractive* sentiments, as pity, admiration, love, &c.

*Falling* tones express *repulsive* sentiments, as reproach, contempt, hatred, &c.

24. It is important in practice always to associate some appropriate *sentiment* or *logical formula* with the various tones. The following will be found convenient. In pronouncing words for inflective exercise associate with No. 1. (*1st. Mode*) INQUIRY, (*2nd. Mode*) SURPRISE.

No. 2. " ASSERTION, " COMMAND.  
No. 3. " REMONSTRANCE, " THREATENING  
No. 4. " SCORN, " SARCASM.

25. Or, prefix, audibly or mentally, to the words to be inflected, the formulas subjoined to the Tones in the following diagrams:—

## GAMUT OF INFLEXIONS.

FIRST MODE. SECOND MODE.  
1st degree. 2nd degree. 3rd degree. 4th degree.

*Simple Tones.*

*Rising.*  
*Interrogation.*  
*Surprise.*



Is it—  
No more?

Can it be—  
Indeed!

*Falling.*  
*Assertion.*  
*Command.*



It is—  
All right!

It must be—  
Begone!

*Compound Tones.*

*Rising.*  
*Referential Appeal.*  
*Insinuation.*



It is not—  
Remember!

It cannot be—  
Beware!

*Falling.*  
*Referential Assertion.*  
*Sarcasm.*



But it is—  
Impossible!

Or rather—  
Undoubtedly!

26. In applying the formulas "Is it?" "It is," &c. pro-



nounce them *unemphatically*, and in the *opposite half* of the voice to that in which the word to be inflected is pitched. Thus:—

Acid?	Can it be	It is	Acid.
Is it	Acid?	Acid.	It must be
It is not	Acid?	Acid.	Or rather
Acid?	It cannot be	But it is	Acid.

## VI. EXERCISES ON THE INFLEXION OF WORDS.

27. Pronounce each of the following words with the *logical* or *sentimental expressiveness* of the eight varieties of speaking tones. Long monosyllables and words which begin with the *accented* syllable, being the easiest of inflexion are put first.

Ah, ay, eh, oh, you, he, she, they, we, me, I, now, so, how, no, see, go, fie, woe, yours, theirs, ours, mine, none, seem, home, here, there, where, all, come, on, gone, shall, her, sir, us, yes, if, off, look, it, that, but, not, out, what, up, stop;—Acid, airy, author, blessing, circle, city, dogma, doctrine, easy, gorgeous, greedy, happy, idle, loving, mighty, murder, queenly, rosy, soothing, virtue, welcome;—character, circumstance, calculate, dangerous, enemy, feelingly, finical, hardihood, hideous, liberty, ornament, plausible, roguery, satisfy, somebody, troublesome, victory, yesterday;—bibliopole, celibacy, cursorily, despicable, elevated, fascinating, gentlemanly, homicidal, intimately, literally, literary, mannerliness, meditative, missionary, necessary, pettifogger, recreative, serviceable.

28. Pronounce the following words with well-marked *preparatory* tones in the *opposite half* of the voice to that in which the *accented* syllable is pitched:—

Advert'isement, away, contemporary, determine, disinterested, forsaken, impracticable, intemperate, litigious, opinionative, remember, satanic, subordinate, uncompromising;—acrimonious, bacchanalian, benefactor, detrimental, disagreeableness, epigrammatic, genealogical, hieroglyphic, hypochondriacal, ignominious, liberality, notwithstanding, observation, plenipotentiary, recommendation, understanding.

29. In such words as the following, containing unaccented or secondarily accented syllables before secondary

accents, the preparatory tones are susceptible of variety. Thus:—

### Articulation or Articulation.

### Incomprehensibility or Incomprehensibility.

Artic'ula'tion, cir'cumstan'tial'ity, corrup'tibil'ity, coun'ter-rev'olu'tion, demo'raliza'tion, disad'vanta'geously, disqual'ifica'tion, eccle'sias'tical, ency'clope'dia, enthu'sias'tic, hallu'cina'tion, im'mate'rial'ity, impen'etrabil'ity, imper'spicu'ity, impos'sibil'ity, in'comprehen'sibil'ity, in'commu'nicabil'ity, in'deter'mina'tion, in'tercommu'nica'tion, irrep'arabil'ity, irrep'rehen'sibleness, i'soper'imet'rical, person'ifica'tion.

## VII. RESUMÉ OF THE PRINCIPLES OF MECHANISM. MELODY AND MEANING OF THE INFLEXIONS.

30. (I.) The *beginning*, relatively to the end, of a *simple rising* inflexion is *low*; of a *simple falling* inflexion, *high*. (II.) The inflexion begins on the *accent*; which is thus pitched comparatively *low* for a *rising*, *high* for a *falling* inflexion. (III.) The rise or fall is *continued* directly upwards or downwards from the accent, *through whatever number of unaccented or secondarily accented syllables may follow*. (IV.) Any syllables *before* the accent are pronounced from an *opposite pitch*—*high* before a *low* accent, *low* before a *high*, to increase the emphasis of the accentual elevation or depression. (V.) *Rising* tones *appeal*: *Falling* tones *assert*. (VI.) The *compound Rise* consists of a *falling* or assertive tone, followed by a *rising* or querulous one, and expresses an ASSERTIVE QUERY. (VII.) The *compound Fall* consists of a *rising* or querulous, followed by a *falling* or assertive tone, and expresses a QUERULOUS ASSERTION. (VIII.) The *rising* DOUBLE *wave* has the logical effect of the ordinary compound rise, but with peculiar *additional emphasis*. (IX.) The melody of PREPARATORY *pitch* is the same for the compound as for the simple movements.

## VIII. EXERCISES ON THE INFLEXION OF CLAUSES. VERBAL GROUPING.

31. Words are not pronounced singly, and with independent inflexions, but in accentual *groups*. The gram-

matical principles on which they are collocated, furnish a series of exercises of the very highest utility, as affording means of careful application of all the orthoepic and inflective principles. Let each of the following STAGES of GROUPING be separately practised, by reading some passages in varied styles of composition, according to each mode, until facility of spontaneous grouping is attained. The exercise is, besides, valuable as a *grammatical one*.

32. 1st STAGE. Pronounce *every word* with *separate accentuation and inflexion*, except the ARTICLES *a, an, and the*.

WAR. — *H. More.*

O, - war! the proof - and - scourge - of - man's - fall'n - state!  
 After - the brightest - conquest - what - appears -  
 Of - all - thy - glories? — for - the vanquish'd, - chains!  
 For - the proud - victors, - what? — Alas! - dominion -  
 O'er - desolated - nations!

33. 2d STAGE. Unite PREPOSITIONS (as well as articles) in one accentual group with the words to which they refer. Include in this stage the sign of the infinitive mood (*to*) and also prepositions used adverbially as accented additions to verbs; as "*to put up*," "*to go by*," &c.

TRUE GREATNESS.

A contemplation - of God's - works, - a voluntary - act - of justice  
 - to our - own - detriment, - a generous - concern - for the good - of  
 mankind, - tears - shed - in silence - for the misery - of others, - a  
 private - desire - of resentment - broken - and - subdued, - an un-  
 feigned - exercise - of humility, - or - any - other - virtue, - are - such  
 - actions - as - denominate - men - great - and - reputable.

34. 3d STAGE. Connect *personal* or *relative* PRONOUNS with VERBS — whether in the nominative or objective case; as "*the person - who did it - told me - the fact.*" Include also, — as *impersonal* pronouns, — the words *there* and *so*, when used as in the sentences, "*there may — there is — there will — do so — I say so*;" When a pronoun is the "antecedent" to a relative, it will be *accented* (but not necessarily *emphatic*,) as in the sentence, "His first field against the infidels proved fatal to *him* who in the English war, had seen seventy battles." Otherwise the pronoun is always *unaccented*, except in case of antithesis, when the pronoun becomes *emphatic*.

THE SECRET OF CONTENT.

In whatever - state - I am, - I - first - of all - look up - to heaven, - and - remember - that - the principal - business - here - is, - how - to get - there. I - then - look down - upon the earth, - and - call - to mind - how - small - a portion - I shall - occupy - in it - when - I come - to be - interred; - I - then - look abroad - into the world, - and - observe - the multitudes - who, - in many - respects, - are - more - unhappy - than - myself. Thus - I learn - where - true - happiness - resides, - where - every - care - must - end; - and - I - then - see - how - very - little - reason - I have - to complain.

35. 4th STAGE. Join *adjective* and *relative* PRONOUNS to their NOUNS: as "*that man, which man,*" &c. Include also the NUMERALS *one, two, three, &c., first, second, third, &c.,* and such words as *such, none, all, both, some, &c.* The compound pronominal adjectives, *my own, his own, &c.* may be considered as one word. Do not group words of this class with *verbs*; for the *noun* must always be *understood* between the pronominal word, or numeral, and the verb. The pronoun is *unaccented*, except in case of antithesis, or when it is "antecedent" to a relative, as in the sentence:—

"I clip high climbing thoughts,  
The wings of swelling pride;  
*Their* fall is worst that from the height  
Of greatest honour slide."

EVENTFUL EPOCHS.—*Emerson.*

Real-action - is - in silent - moments. - The epochs - of our life - are - not - in the visible - facts - of our choice - of a calling, - our marriage, - our acquisition - of an office, - and - the like; but - in a silent - thought - by the wayside - as - we walk; in a thought - which revises - our entire - manner - of life, - and - says, - "Thus - hast thou - done, - but - it were - better - thus." And - all - our after-years, - like - menials, - do - serve - and - wait - on this, - and, - according - to their ability, - do - execute - its will.

36. 5th STAGE. Accentuate into one group AUXILIARY with PRINCIPAL VERBS when no adverbial word or phrase intervenes.

THE FINE ARTS.—*Emerson.*

Because - the soul - is - progressive, - it - never - quite - repeats itself, but - in every act - attempts - the production - of a new - and - fairer - whole. Thus - in our Fine - Arts - not - imitation, - but - creation - is - the aim. In landscape, - the painter - should give - the suggestion - of a fairer - creation - than - we know. The de-

tails, - the prose - of Nature. - he should omit, - and - give us - only - the spirit - and - splendour. Valuing - more - the expression - of Nature - than - Nature - herself, - he will exalt - in his copy - the features - that please him. He will give - the gloom - of gloom, - and - the sunshine - of sunshine.

37. 6th STAGE. Unite ADVERBS with the ADJECTIVES or ADVERBS which they qualify, (not adverbs with *verbs*;) and the negatives *no* and *not*, with whatever they refer to.

THE FIRMAMENT. — *Young*.

One sun - by day, - by night - ten thousand - shine;  
And - light us - deep - into the Deity;  
How boundless - in magnificence - and - might!  
Oh, - what a confluence - of ethereal - fire,  
From urns - unnumber'd - down the steep - of heaven.  
Streams - to a point, - and - centres - in my sight!  
Nor - tarries - there;—I feel it - at my heart!  
My heart - at once - it humbles, - and - exalts;  
Lays it - in dust, - and - calls it - to the skies.

38. 7th STAGE. .Unite next in the same group or “oratorical word,” ADJECTIVES and the NOUNS they qualify. *Two adjectives* cannot be connected, as there is between them a necessary ellipsis of the noun. In this and the following stages, be especially careful to *accentuate* the groups according to the relative value of the words. Sometimes the adjective will take the primary accent, and sometimes, but more generally,\* the noun; and, often, both will require an *equal* accentuation,—emphatic or unemphatic.

REMEMBRANCE.—*W. E. Aytoun*.

I, - who was - fancy's lord, - am - fancy's slave.  
Like - the low murmurs - of the Indian shell,  
Ta'en - from its coral bed, - beneath the wave,  
Which, - unforgetful - of the ocean's swell,  
Retains, - within its mystic urn, - the hum -  
Heard - in the sea-grots, - where - the Nereids - dwell—  
Old thoughts - still - haunt me, - unawares - they come -  
Between me - and - my rest, - nor - can I make -  
Those aged visitors - of sorrow - dumb.

39. 8th STAGE. COPULATIVE particles may next be united with the connected word that follows them; but if they are not immediately followed by the word or words which they unite in sense, they must stand apart, and be separately accented and inflected, as in the following sentence:—

\* See this tested in the author's “New Elucidation of the Principles of Speech.” (1849.)

*"I shall call, - and - if possible, - ascertain - the fact."*

Disjunctives, such as *but, nor, &c.*, frequently require *separate* pronunciation.

STABILITY OF NATURE.—*Rogers.*

Who - first - beholds - those everlasting clouds,  
Seed time - and harvest, - morning, - noon, - and night.  
Still - where - they were, - steadfast, - immovable;  
Who - first - beholds - the Alps, - that mighty chain -  
Of mountains, - stretching on - from east - to west,  
So massive, - yet - so shadowy, - so ethereal.  
As to belong - rather - to heaven - than earth.—  
*But* - instantly - receives - into his soul -  
A sense, - a feeling - that he loses not;  
A something - that informs him - 'tis - a moment -  
Whence - he may date - henceforward - and forever.

40. 9th STAGE. The PREDICATE that follows the VERB to BE, whether it consist of a single word or of a clause, — may be united with the verb in one accentual group: as, "*To be thus — is nothing — but to be safely thus!*"

HUMAN PROGRESS.—*Christian Philosophy.*

Man, - even - in his inglorious - and fallen state, - is eminently fitted - for progression - in knowledge. There is the eye - to perceive, - the soul - to understand, - the ear - to attend, - and the judgement - to ponder; - there are the senses - to supply - material, - and the memory - to store up - the treasures. By deep causation - man - reasons - on first principles - and chief laws, - and - by analogy - compares - and contrasts. From the lower steps - of the intellectual ladder, - he - gradually - ascends - to the highest regions - of abstract thought - and reflection. The alphabet - may be the child's first study, - the heaven - of heavens - the theme - of his manly contemplations. - As a child, - he may whip - his top - in the street, - or roll - his hoop - on the path; - as a man, - he measureth - the heavens, - and reckoneth - with mathematical precision - the revolutions - of the planetary worlds. From the hyssop - he goeth on - to the cedar, - from the wonders - of nature - to those - of providence, - and - from both, - by a spiritual flight, - to the higher regions - of grace. With elasticity - of mind, - in connexion - with physical vigour, - and the cultivation - of the moral sense, - none - but God - can tell - where - man's soarings - will end, - or his discoveries - terminate.

41. 10th STAGE. ADVERBS and adverbial PHRASES may next be united with the VERBS they qualify; also *interrogative* and *conditional* particles, — such as *when, why, if, &c.*: as in the sentences, "*When I first came*

*here,—it was far otherwise—than it is now :—“ If it must be done—why, then—there is no remedy.”*

SUNSET.—*Alex. Bethune.*

The sun - hath almost reach'd - his journey's close ;  
 The ray - he sheds - is gentle, - softly bright,  
 Pure - as the pensive light - from woman's eyes -  
 When kindled up - by retrospective thoughts,  
 Wandering - to former scenes - of love - and joy.  
 But yet - there is a melancholy tinge -  
 In that rich radiance, - and - a passing thought -  
 Of things departed, - and of days gone by.  
 At such an hour - insensibly will weave  
 Itself - into the texture - of the scene.  
 Nothing - departs alone : the dying day -  
 Bears - with it - many - to the last repose.  
 The setting sun, - so gorgeously array'd -  
 In beams - of light, - and curtain'd round about -  
 With clouds - steeped - in the rainbow's richest dyes ;  
 So fair, - so full - of light - and living glory,  
 That - with the ancient Persian, - one - might deem  
 Him - god - of all - he looks upon below.—  
 His setting - ushers in - a night - to some -  
 Which - morning - shall not break.

42. 11th STAGE. The word, or clause forming the OBJECT of a *transitive verb*, or the COMPLEMENTAL EXPRESSION of a *verb*, may next be added to the verb in the same oratorical group : as “*to love virtue* ;” “*to become near-sighted* ;” “*learn-to do good* ;” “*my own tears-have made me blind*,” &c. When the “object” is the grammatical *antecedent* to a relative clause, or when it stands in the relation of *principal* to any dependent sentence immediately following, it should not be grouped with the verb, but with the relative or subordinate to which it stands in closer relationship. When there are *two* or *more* “objects” to *one* verb, the latter should be pronounced by itself, that the equal relation of all the objects to the verb may be manifested. In such cases, the objects will generally take the *collective* form of a SERIES.

REVELATION.

Should these credulous infidels, - after all, - be in the right, - and - this pretended revelation - be all a fable, - from believing it - what harm - could ensue? Would it render princes more tyrannical, - or subjects more ungovernable? the rich more insolent, - or



the poor more disorderly? Would it make worse parents - or children, - husbands - or wives, - masters - or servants; - friends - or neighbors? or - would it not make men more virtuous, - and consequently more happy - in every situation?

43. 12th STAGE. COMPLEMENTAL CLAUSES, introduced by prepositions, pronouns, or other parts of speech, may be united with the principal words to which they relate, when they are *necessary* to the expression of sense: as,

"*Child of the sun—pursue thy rapturous flight—  
Mingling—with her thou lov'st—in fields of light.*"  
"*It was not so much what you said—as your manner  
of saying it—that struck me.*"

EXERCISE.

It is a universal law of nature - that disuse - diminishes the capability of things, - while exercise - increases it. The seldomer our thoughts are communicated - the less communicable do they become; - the seldomer our sympathies are awakened - the less ready are they to wake; - and - if social affections be not stirred by social intercourse, - like a neglected fire, - they smoulder away, - and consign our hearts to coldness.

IX. EMPHATICAL DISJUNCTIONS.

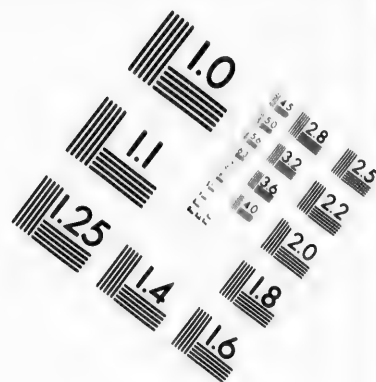
44. Words which in ordinary utterance are collocated into one group, will be *separated* in EMPHATIC pronunciation. Pausing is one of the *chief* means of expressing emphasis. The hearer's attention is excited, and curiosity awakened, for the word which the speaker stops to introduce; especially when the syntactical construction is such as to admit of no break in ordinary delivery. Thus, between the *pronoun* and the *verb*; the *auxiliary* and the *principal verb*; the *verb* and its *object* or *complement*; the *article*, *preposition*, or *adjective*, and the *noun*, &c.: as in the following passages.

"O, sir, your - honesty - is - remarkable."

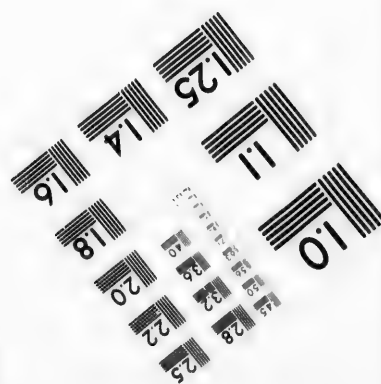
"Let me tell you, Cassius, you yourself  
Are much condemned to have - an - itching palm!"

"Shall I bend low, and, in a bondman's key,  
With bated breath and - whispering humbleness,  
Say this—  
'Fair sir! you - spit on me on Wednesday last;  
You - spurned me, such a day; another time  
You called me - *dog*; and for these - *courtesies*,  
I'll - lend you thus much monies.'





6'



# Photographic Sciences Corporation

**23 WEST MAIN STREET  
WEBSTER, N.Y. 14580  
(716) 872-4503**



"If a Jew wrong a Christian, what is his - humility?—Revenge.  
If a Christian wrong a Jew, what should his - sufferance be, by -  
Christian - example?—Why - revenge!"

"Hear him, my lord; he's - wondrous condescending;  
Mark the - humility - of - shepherd Norval."

#### X. STACCATO INFLEXIONS.

45. In strong *emotion*, each accent may take an inflexion *in the same direction*; or every *syllable* may be separately and similarly inflected. This *staccato* pronunciation, is especially used in *exclamatory* SURPRISE or INTERROGATION; as in the following passages:—

"I an itching palm?"

"Gone to be married? Gone to swear a peace?"

"Dost thou stand by the tombs of the glorious dead?"

"And fear not to say that their son hath fled?"

"Away! he is lying by lance and shield!"

"Point me the path to his battle-field!"

#### XI. PASSAGES FOR EXERCISE IN GRAMMATICAL GROUPING.

46. The Mechanism, and Expressiveness of the vocal movements or inflexions, and their application to verbal and clausular accents, have now been explained and illustrated. Let the student perfectly master these principles, and, by exercise, acquire the power to pronounce spontaneously any accentual combination of syllables, in each of the MODES, both of SIMPLE and COMPOUND *inflexion*, before proceeding further. He who is ambitious of excellence in Elocution must thus patiently cultivate his voice to execute, and his ear to appreciate, *separately*, the fundamental requisites of correct delivery, before he attempts to apply them in Expressive Reading.

47. The practice of clausular reading, with proper accentuation and with varied well-defined inflexions accompanying every utterance, will be found speedily and perfectly effectual in imparting FLEXIBILITY to the voice,

and in removing habits of MONOTONY, or other inexpressive mannerism in Reading. The following selection of short passages in Prose and Poetry furnishes *material* for exercise.

AN ANCIENT TEMPLE.—*Blair.*

See yonder hallowed fane! the pious work  
Of names once famed, now dubious or forgot,  
And buried midst the wreck of things that were:  
There lie interred the more illustrious dead.  
The wind is up: hark! how it howls! Methinks,  
Till now, I never heard a sound so dreary.  
Doors creak, and windows clap, and night's foul bird,  
Rook'd in the spire, screams loud; the gloomy aisles,  
Black plastered, and hung round with shreds of scutcheons,  
And tattered coats of arms, send back the sound,  
Laden with heavier airs, from the low vaults,—  
The mansions of the dead.

ANIMAL ENJOYMENT.—*Cowper.*

The heart is hard in nature, and unfit  
For human fellowship, as being void  
Of sympathy, and therefore dead alike  
To love and friendship both; that is not pleased  
With sight of animals enjoying life,  
Nor feels their happiness augment his own.

ANGER.

I have remarked that the declamations of angry men make little impression on those who are not themselves angry. Reasonable men love reason.

CHEERFULNESS.

A cheerful temper, joined with innocence, will make beauty attractive, knowledge delightful, and wit good-natured; it will lighten sickness, poverty, and affliction; convert ignorance into an amiable simplicity, and render deformity itself agreeable.

CONSTANCY IN VIRTUE.

The bird let loose in Eastern skies,  
When hastening fondly home,  
Ne'er stoops to earth her wing, or flies  
Where idle wanderers roam;  
But high she shoots, through air and light,  
Above all low delay,  
Where nothing earthly bounds her flight,  
Or shadow dims her way.  
So grant me, God, from every stain  
Of sinful passion free,  
Aloft through virtue's purer air,  
To steer my course to Thee?

No sin to cloud, no lure to stay  
 My soul, as home she springs;  
 Thy sunshine on her joyful way,  
 Thy freedom on her wings.

## CONTENTMENT.

When you are rich, praise God for his abundant bounty; when poor, thank Him for keeping you from the temptations of prosperity; when you are at ease, glorify Him for his merciful kindness; and when beset with affliction and pain, offer thanksgiving for his merciful reminders that you are approaching your end.

CRITICS.—*Emerson.*

The eye of a critic is often, like a microscope, made so very fine and nice that it discovers the atoms and minutest particles, but cannot comprehend the whole, so as to compare the parts, and perceive at once the general harmony.

## DESIRE OF DISTINCTION.

The desire of distinction in the world is a commendable quality when it excites men to the performance of illustrious actions; but this ambition is so seldom directed to its proper end, and is so little scrupulous in the choice of the means which it employs for the accomplishment of its purpose, that it frequently ruins the morals of those who are actuated by it: and thus, for the pleasure of being lifted up for a moment above the common level of mankind, many a man has forfeited his character with the wise and good, and inflicted wounds on his conscience, which the balm of flattering dependants can never heal.

## DESIRES UNLIMITED.

The desires of man increase with his acquisitions; every step that he advances brings something within his view that he did not see before, and which, as soon as he sees it, he begins to want. Where necessity ends, curiosity begins; and no sooner are we supplied with every thing that nature can demand, than we sit down to contrive artificial appetites.

EMPLOYMENT.—*Baillie.*

The bliss, e'en of a moment, still is bliss,  
 What! would'st thou, of her dew-drops spill the thorn,  
 Because her glory cannot last till noon?  
 Or still the lightsome gambols of the colt,  
 Whose neck to-morrow's yoke will gall? Fie on't!  
 If this be wise, 'tis cruel.

FORGIVENESS.—*Lady E. Carew.*

The fairest action of our human life  
 Is scorning to revenge an injury;  
 For who forgives, without a further strife,  
 His adversary's heart to him doth tie.

HASTY ANGER.—*C. Johnson.*

Those hearts that start at once into a blaze,  
And open all their rage, like summer storms  
At once discharg'd, grow cool again as fast,  
And calm.

HUMAN LIFE.—*Emerson.*

The life of man is a self-evolving circle, which, from a ring imperceptibly small, rushes on all sides outwards to new and larger circles, and that without end.

HUMILITY.—*Gill.*

Generally speaking, those who have the most grace, and the greatest gifts, and are of the greatest usefulness, are the most humble, and think the most meanly of themselves. So those boughs and branches of trees which are most richly laden with fruit, bend downward, and hang lowest.

INDUSTRY.—*Emerson.*

Though the wide universe is full of good, no kernel of nourishing corn can come to a man, but through his toil bestowed on that plot of ground which is given him to till.

INNOCENCE.

Whence learned she this? O she was innocent!  
And to be innocent is Nature's wisdom!  
The fledge-dove knows the prowlers of the air,  
Feared soon as seen, and flutters back to shelter.  
And the young steed recoils upon his haunches,  
The never-yet-seen adder's hiss first heard.  
O surer than suspicion's hundred eyes  
Is that fine sense which, to the pure in heart,  
By mere oppugnancy of their own goodness  
Reveals the approach of evil.

LIBERALITY.—*Christian Philosophy.*

What should be the model of the Christian's liberality? Even the rich perpetual beneficence of God. Observe the many emblems of this spirit which Nature furnishes. How freely does the ocean yield its waters to the empty clouds; and they, again, how richly do they pour their fertilizing drops, to cheer and bless the thirsty earth! The sun, the centre, and the glory of the solar system, the material spirit of its light and joy, how plenteously his golden beams are scattered through our world! The earth, though cursed by man's transgression, yet yieldeth to the sower oftentimes a hundred-fold. The air, the element of life, pervadeth every place, that men may breathe it. The orchard, with its laden boughs of cooling fruits, presents, with yearly constancy, its gifts to men. The avaricious wretch, and sordid selfing, may blush, indeed, to contemplate these emblems of beneficence.

## LIBERTY.

'Tis liberty alone that gives the flower  
 Of fleeting life its lustre and perfume;  
 And we are weeds without it. All constraint.  
 Except what wisdom lays on evil men.  
 Is evil; hurts the faculties, impedes  
 Their progress in the road to science; blinds  
 The eyesight of discovery; and begets  
 In those that suffer it, a sordid mind.  
 Bestial, a meagre intellect, unfit  
 To be the tenant of man's noble form.

LIGHT.—*Christian Philosophy.*

"Let there be light," is the mandate of Heaven, and all holy intelligences favour its diffusion. Let the light of science, of philosophy, and of letters, exalt to intellectuality every nation of the earth. Let the light of truth disperse the errors of superstition and ignorance from our world. Let the light of revelation illumine with saving rays every nation, and kindred, and people, and tongue. Let the light of celestial favour form the day of hope and rejoicing in every heart of man. Let light be diffused from the printing-press, from the village-school, from the college, from the institutions of science, and from the sanctuary of religion. Let the monarch and the subject, the legislator and the governed, the rich and the poor, all unite for its diffusion.

LIVING MERIT.—*Charles Mackay.*

Who can tell what schemes majestic  
 Perish in the active brain—  
 What humanity is robbed of,  
 Ne'er to be restored again—  
 What we lose,—because we honour  
 Overmuch the mighty dead?  
     And dispirit  
     Living merit!  
 Heaping scorn upon its head?  
 Or, perchance, when kinder grown,  
 Leaving it to die alone?

## LOVE.

Look how the golden ocean shines above  
 Its pebbly stones, and magnifies their girth:  
 So does the bright and blessed light of love  
 Its own things glorify, and raise their worth.

## MISFORTUNES.

The external misfortunes of life, disappointments, poverty, and sickness, are light in comparison with those inward distresses of mind, occasioned by folly, by passion, and by guilt.

MOODINESS.—*Shakespeare.*

O, we are querulous creatures! Little less  
Than nothing can suffice to make us happy;  
And little less than nothing is enough  
To make us wretched.

MUTUAL DEPENDENCE.—*Emerson.*

There is nothing in the universe that stands alone,—nothing solitary. No atom of matter, no drop of water, no vesicle of air, or ray of light, exists in a state of isolation. Everything belongs to some system of society, of which it is a component and necessary part. Just so it is in the moral world.—No man stands alone, nor high angel, nor child. All the beings “lessening down from infinite perfection to the brink of dreary nothing,” belong to a system of mutual dependencies. All and each constitute and enjoy a part of the world’s sum of happiness. No one liveth to himself. The most obscure individual exerts an influence which must be felt in the great brotherhood of mankind. As the little silvery circular ripple, set in motion by the falling pebble, expands from its inch of radius to the whole compass of the pool, so there is not an infant placed, however softly, in his bulrush-ark upon the sea of time, whose existence does not stir a ripple gyrating outward and on, until it shall have moved across and spanned the whole ocean of God’s eternity. “To be, or not to be?” is that the question? No.—We are; and whether we live or die, we are the Lord’s; we belong to his eternity, and henceforth his moral universe will be filled with our existence.

NIGHT.—*Blair.*

Night, sable goddess! from her ebony throne,  
In rayless majesty, now stretches forth  
Her leaden sceptre o’er a slumbering world.  
Silence how dead! and darkness how profound!  
Nor eye nor listening ear an object finds.  
Creation sleeps. ’Tis as the general pulse  
Of life stood still, and Nature made a pause,—  
An awful pause, prophetic of her end.

OCCUPATION.

Occupation cures at least half of life’s troubles, and mitigates the remainder. A manacled slave, working at the galleys, is happier than the self-manacled slave of idleness.

PHILOSOPHY AND RELIGION.

Philosophy may destroy the burden of the body, but religion gives wings to the soul. Philosophy may enable us to look down on the earth with contempt, but religion teaches us to look up to heaven with hope. Philosophy may support to the brink of the grave, but religion conducts beyond it. Philosophy unfolds a rich store of enjoyment, which religion makes eternal.



SADNESS OF NIGHT.—*Young.*

How, like a widow in her weeds, the night,  
Amid her glimmering tapers, silent sits!  
How sorrowful, how desolate, she weeps  
Perpetual dews, and saddens Nature's scene!

SELF-KNOWLEDGE.—*Emerson.*

Although men are accused of not knowing their own weakness, yet, perhaps, as few know their own strength. It is in men as in soils, where sometimes there is a vein of gold, which the owner knows not of.

SOURCES OF ERROR.—*Harris.*

Partial views, the imperfections of sense, inattention, idleness, the turbulence of passions, education, local sentiments, opinions, and belief, conspire, in many instances, to furnish us with ideas, some too general, some too partial, and, what is worse than all this, with many that are erroneous, and contrary to truth. These it behoves us to correct, as far as possible, by cool suspense and candid examination.

## THE GOSPEL.

There is not an evil incident to human nature, for which the gospel doth not provide a remedy. Are you ignorant of many things which it highly concerns you to know?—The gospel offers you instruction. Have you deviated from the path of duty?—The gospel offers you forgiveness. Do temptations surround you? The gospel offers you the aid of Heaven. Are you exposed to misery?—It consoles you. Are you subject to death?—It offers you immortality.

THE GRAVE.—*Blair.*

When self-esteem, or others' adulation,  
Would cunningly persuade us we were something  
Above the common level of our kind,  
The grave gainsays the smooth-complexion'd flattery,  
And with blunt truth acquaints us what we are.

THOUGHTS.—*Christian Philosophy.*

Thoughts are the moving ideas of the mind; the actions of the fancy and imagination. Thoughts are the seeds of words, and the germ of actions. If the mind is in a state of incessant exercise, then how numberless must be the thoughts arising therefrom! Many thoughts are vain and foolish, and therefore of necessity useless. Many thoughts are ungodly and wicked, and therefore injurious to the soul, and hateful to God. A watch over such thoughts is necessary to prevent their intrusion, and holy ejaculations are essential to their expulsion.

TRUTH.—*Christian Philosophy.*

Truth is to fact what the impress is to the seal, the exact transcript. Adherence to truth, the seven-times-heated furnace could

not consume, nor the hungry lions destroy. Buy truth at any price: its cost cannot exceed its worth, or surpass its intrinsic value. Whoever possesses truth, holds an inestimable treasure, whose currency is admitted in both worlds.

VARIETY OF ENDOWMENTS.—*Wilberforce.*

We have different forms assigned to us in the school of life, different gifts imparted. All is not attractive that is good. Iron is useful, though it does not sparkle like the diamond. Gold has not the fragrance of a flower. So, different persons have different modes of excellence, and we must have an eye to all.

VIRTUE.—*Young.*

Virtue, not rolling suns, the mind matures,  
That life is long which answers life's great end.  
The time that bears no fruit deserves no name;  
The man of wisdom is the man of years.

VIRTUOUS PROMPTITUDE.—*Rowe.*

A virtuous deed should never be delay'd,  
The impulse comes from Heav'n, and he who strives  
A moment to repress it, disobeys  
The god within his mind.

VOICES OF NIGHT.—*Baillie.*

How those fallen leaves do rustle on the path.  
With whispering noise, as though the earth around me  
Did utter secret things!  
The distant river, too, bears to mine ear  
A dismal wailing. O, mysterious night!  
Not silent art thou; many tongues thou hast.

WAR.—*Christian Philosophy.*

War has dinned the world, and crimsoned the earth, and cursed our species for ages upon ages. What has it effected, and what are the results which follow in its train? Agricultural sterility, commercial depression, national enthralment, social woe, physical suffering, the unalleviated agonizing pangs of myriads, the battle-field strewn with the wounded, the dying, and the dead: desolated countries, sacked cities, burning dwellings, despairing widows and orphans. The sound of trumpets, the clash of arms, and the roaring of the cannon, may excite for a season, but reflection must follow, both to surviving conquerors and to the conquered. And what a reflection! That they have choked the avenues of death with myriads of dark and guilty spirits, crowding in fearful horror into the region of Hades. But a time is coming, when war shall be hated, reprobated, abhorred, and only remembered as a woe and a blight that has passed away for ever.

WISDOM.—*Christian Philosophy.*

Wisdom is that faculty which applieth knowledge to its best use, and fitteth means for the best end. It looketh to the future, and

dreameth not of building on the uncertain present. Wisdom hath its decided preferences, and its fixed antipathies. It avoideth precipitancy in matters of moment, and doeth nothing rashly. It doth not encourage the whisperer, nor hearken to the tale-bearer, nor attend to idle rumours. It cherisheth openness of demeanor, candour of spirit, and integrity of speech. It decideth not without ample evidence, and it judgeth not without a cause. It sheddeth lustre on every station, age, and condition. It is the brightness of the child's eye, the nobleness of the youth's countenance, and the dignity of the man of years.

WOMAN.— *Charles Mackay.*

A very woman :—full of tears,  
 Hopes, blushes, tendernesses, fears,  
 Griefs, laughter, kindness, joys, and sighs,  
 Loves, likings, friendships, sympathies;  
 A heart to feel for every woe,  
 And pity, if not dole, bestow;  
 A hand to give from scanty store;  
 A look to wish the offering more.

## XII. PRACTICAL APPLICATION OF THE PRINCIPLES OF INFLEXION TO SENTENCES.

48. As all inflexions may be resolved into *two* kinds—rising and falling—so, all rules for their application may be resolved into two corresponding, general FUNDAMENTAL PRINCIPLES.

49. (I.) The *rising* progression CONNECTS what has been said with what is to be uttered, or with what the speaker wishes to be *implied* or *supplied* by the hearer; and this, with more or less closeness, querulousness, and passion, in proportion to the force and extent of the rise. (II.) The *falling* progression DISCONNECTS what has been said from what is to follow; and this with more or less completeness, exclusiveness, and passion, in proportion to the force and extent of the fall.

50. The *rising* inflexion is, thus, associated with what is *incomplete* in sense; or, if apparently complete, *dependent on, or modified* by what immediately follows; with whatever is *relative* to something expressed, or implied; and with what is *doubtful, interrogative, or supplicatory*; the *falling* inflexion is, thus, associated with what is *complete* and *independent* in sense, or intended to be received as such; with whatever is *positive and exclusive, dogmatical, or mandatory*.

51. All sentences belong, constructively, to one or other of three classes — ASSERTIVE, INTERROGATIVE, and IMPERATIVE ; — as

(1.) I am coming. (2.) Are you coming? (3.) Come!

The following Principles deduced from conversational usage regulate the *closing inflexion* of each form of sentence.

### I. Assertive Sentences.

52. Assertive sentences have a *falling* termination when they state facts of which the hearer may be presumed to have been previously uninformed. When they cannot be supposed to *communicate* information they have a *rising* termination, as in appeal to the hearer's consciousness.

53. To pronounce with a falling termination an assertive sentence, the fact stated in which should be as well known to the hearer as to the speaker, would be to pay the former a very poor compliment, as if assuming his previous ignorance of the fact. Thus,

The sun rises in the east; (implying "does it not?")

The end of life is death; (implying "is it not?")

### II. Interrogative Sentences.

54. Interrogative sentences have a *rising* termination when they inquire as to facts respecting which the speaker may be presumed to be in *doubt* or ignorance; when they cannot be supposed to ask for *information* they have a *falling* termination, as in assertion of what the hearer's consciousness must corroborate.

55. To pronounce with a rising termination an interrogative sentence respecting a fact of which there can be no doubt, would be to do injustice to the speaker's judgment. Thus,

Is virtue to be commended? (implying "you know it is.")

Does rain fall from the clouds? (implying "you know it does.")

### III. Imperative Sentences.

56. Imperative sentences have a *falling* termination when they express the *speaker's will* without reference to the will of the hearer, and they have a *rising* termination

when they *sclicit* rather than enjoin compliance. Thus,

Remember what I have said; (implying "it is my will.")

Remember what I have said; (implying "will you?")

### XIII. ANALYSIS OF SENTENCES.

57. Every assertive sentence must consist of at least *two parts*:—(I.) the thing, person, quality, or fact *spoken of*—the **SUBJECT**;—and (II.) that which is *asserted of* the subject—the **PREDICATE**. Thus,

John is speaking.                      The event is doubtful.

58. The subject usually *precedes* the predicate, but this order may be reversed. When both subject and predicate are **ACCENTED**, the *former* of them, in either order, terminates with a *rising*, and the *latter*, with a *falling* inflexion.

59. When the *subject* has been *previously* expressed or implied, or when it is a pronoun, it is pronounced *without* an accentual inflexion, and if it precedes the predicate, takes merely the preparatory pitch of an unaccented syllable. Thus,

John is silent.

He has finished.

60. When the *predicate* has been previously expressed or implied, the same principle applies, and the subject alone receives accentual inflexion.

61. When the subject or predicate is *antithetic* to any other, either expressed or implied, compound, instead of simple tones, will be employed.

62. The *predicate* may consist of a *verb only*, or it may include also an *object* or *complement*. The position of the *accent* will vary according to the sense, but the principle of concluding inflexion is the same whether the predicate be simple or compound.

63. An assertive sentence may contain, besides the subject and predicate, a third part—the **CIRCUMSTANCE**; which may be either of the *adjective* class, as qualifying the subject, or of the *adverbial* class, as qualifying the predicate.

64. The *circumstance* may consist of a *single word*, of a clausular *group* of words, or of a subordinate *sentence*, adverbial, relative, conditional, or participial.

65. The *subordinate clause* or *sentence* may be *complemental* of the subject or predicate,—when its accentuation and inflexion must show it to be a *part* of the principal member ;—or it may be merely *explanatory*—when it must be pronounced with independent tones and accents. Thus in the following lines :—

“Behold the emblem of thy state  
In flowers, which bloom and die.”

The principal sentence here terminates with the *adverbial complement*, “in flowers ;”

“Behold the emblem of thy state in flowers !”

and the succeeding relative sentence must be pronounced as an *independent* explanatory addition. Thus :

“Behold the emblem of thy state  
In flowers, which bloom and die.”

66. The *subjects and predicates* must always be so pronounced as to strike upon the hearer’s mind with *unencumbered distinctness* among the most multitudinous assemblage of syntactically subordinate clauses or sentences. The subject and predicate are generally the *most emphatic* parts of a sentence ; they are so always, indeed, except when either of them has been previously expressed or implied ; or when some *opposition* or *contrast* of circumstantial clauses or sentences requires *their* comparative elevation.

67. Subordinate clauses or sentences may *precede* the *subject*, *follow* the *predicate*, or *intervene* between them. In the *first* and *last* cases they will generally terminate with *rising*, and in the *second*, with *falling* inflexions—subject to the same modifications and varieties, from antithesis, previous implication, &c., as the subjects and predicates themselves.

68. The predicate may be either an *absolute* or a *conditional* assertion : in the *former* case it will take the *falling* inflexion, but in the *latter*, it will require a compound *rising* tone to modify its assertiveness and *connect* it with the conditional member or sentence that follows.

## XIV. VARIETIES OF INTERROGATIVE SENTENCES.

69. When we pronounce any sentence in *doubt* or *ignorance*, and with the *desire of assurance* or *information*, we naturally terminate the utterance with a *rising inflexion*, more or less strong, in proportion to the degree of our eagerness to be assured or informed. By the *tone of voice* we *APPEAL* to the hearer for a satisfactory response; and this, without reference to the syntactical form of construction we employ. The *declarative*, or even *imperative* form of composition, may be pronounced with an equally interrogative effect to that which is more commonly associated with the interrogative construction. In reading, we must not be guided by the mere arrangement of the words; for we often meet with the *form of interrogation* when the sentence is not interrogative in meaning, but, on the contrary, *strongly assertive*: as when Cassius says to Brutus,

"I said an elder soldier—not a better—

*Did I say better? (.)*"

And we frequently find the *declarative construction* employed when the intention is not assertive, but *emphatically interrogative*: as when Cassius further says,

*"You do not love me, Brutus. (?)*

We must in all cases be guided by the *intent* of the utterance, and in no degree by its rhetorical *form*.

70. Directly interrogative sentences usually have the *verb preceding the subject*; as, "*will you go?*" "*when will you go?*" "*went you not with them?*" "*why went you not with them?*" "*does any one accompany you?*" "*who accompanies you?*" These questions are of two kinds—*VERBAL*, and *ADVERBIAL* or *PRONOMINAL*. In the *verbal* class, "*will you? went you?*" &c., the query has reference to the *FACT* in the sentence; and the concluding tone is generally rising, as expressive of doubt or solicitation. In the *adverbial* or *pronominal* class, the fact is not called in question, but the query has reference to some *circumstance* attending it—"WHEN? WHY?"

who? how?" &c., and the concluding tone is generally falling, as expressive of the assumed certainty as to the fact.

71. Adverbial and pronominal questions are in fact assertive or imperative in their nature. Thus, "*when will you go? who will accompany you?*" imply, "*Understanding that you are going, I ask, (or 'tell me') when? Expecting that some person will accompany you, I ask, who?*" But if we are very solicitous to gain the information, or are in any *doubt* as to the *fact* itself, we terminate the question with a rising tone, and it then strongly *appeals* for a response, or becomes both a *verbal* and *adverbial* question. Thus, "*when will you go,*" implies "Do tell me," or "*Are you really going, and, if so, when?*"

72. The rising or falling inflexion may frequently be used indifferently on a question of this kind, which is not marked by emotional emphasis.

*Example.*

"How do you do?"	} or {	"How do you do?"
"What is it o'clock?"		"What is it o'clock?"

The rising inflexion is, however, more deferential than the falling, and is that which would generally be used in addressing a superior, while the latter is that which the superior would probably himself employ.

73. It is to be observed also, that when a question of this kind, uttered with a falling inflexion, has not been distinctly apprehended, or, from any cause, is echoed by the person to whom it was addressed, it receives, in this repetition, the rising inflexion.

*Example.*—"Whence arise these forebodings, but from the consciousness of guilt."

"Whence arise these forebodings?"	} (implying, "Did you say?")
"From the consciousness of <i>guilt</i> ?"	

This is generally the case also when we have not heard or understood with certainty the answer returned to our question, and consequently repeat the interrogative word.



*Example.*—“When were you there last?” (*Answer not distinctly apprehended*).

“WHEN?” (*implying*, “Will you oblige me by repeating that?”)

74. But if the feeling of the questioner is not of the apologetic kind, he may throw incredulity or authority into the repeated question. Thus,

“When?” (*implying*, “Do you really make so improbable a statement?”) or

“When?” (*implying*, “Answer directly and without evasion.”)

In all these illustrations we may trace the working of the two simple fundamental principles of inflexion,—which, among many varieties of application, require no category of Exceptions.

75. In the following sentence, the elliptical questions, “*for whom?*” and “*for thee?*” illustrate the two classes of interrogations,—the former being equivalent to “*for whom shall we break it?*” and the latter to “*shall we do so for thee?*”

“All this dread order break,—for whom?—for thee?”

Vile worm ! O madness ! Pride ! Impiety !”

76. Questions of two parts connected by the conjunctive or *disjunctive* particle “*or*,” importantly illustrate the two classes of interrogation. Thus :—“Are you going to Liverpool or Manchester?”—This, according to the mode in which it is read, will be equivalent to “Are you going to *either* of these places?” or “To *which* of these places are you going?” To convey the former meaning “Liverpool” and “Manchester,” will be pronounced with *one* accentual inflexion, or with no accent, and to convey the latter signification they will be pronounced with separate accents and *opposite* inflexions. Questions of this kind, when the *verb* is the subject of enquiry may be resolved into, “*Is it either?*” and can be answered by *yes* or *no* ; and those in which the verb is not called in question may always be resolved into “*which is it?*” and cannot be answered by *yes* or *no*.

77. The mark of interrogation (?) is, in English punctuation, placed at the *end* of the grammatical period, but

the interrogative sentence frequently terminates with a participial, or other subordinate sentence, or with a simile, and the interrogative inflexion should not be continued in the concluding member. Thus in the two following passages, the *questions* virtually close at "esteem," and "presence," and there the interrogative *intonation* must end.

"Would'st thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,—  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' the adage?"—*Shakespeare*.

"Didst thou not think, such vengeance must await  
The wretch that, with his crimes all fresh about him,  
Rushes irreverent, unprepared, uncalled,  
Into his Maker's presence—throwing back  
With insolent disdain his choicest gift?"—*Dr. Porteus*.

#### XV. SERIES.

78. When there are *two or more* words, clauses, or sentences, *in apposition*—subjects, predicates or circumstances—they may be either *compacted* into a *SERIES*—by rising inflexions, *as in counting*—or pronounced with independent inflexions, *as if each stood alone* in the sentence. The former mode of inflexion exhibits most emphatically the *aggregate value* of the serial members, and the latter gives them the greatest amount of *individual emphasis*. Sequences of words or clauses in apposition are only to be pronounced connectedly, when they seem to require *aggregation* to convey the full import of the passage.

#### XVI. RESUMÉ OF THE LEADING PRINCIPLES OF SENTENTIAL INFLEXION.

79. The general principles to be attended to in reading are briefly and simply these:—

Does the clause or sentence communicate the *speaker's* will or knowledge? if so, *fall*; if not, rise.

Does the clause or sentence appeal to the *hearer's* will or knowledge? if so *rise*; if not, fall.

Is the clause or sentence *dependent* on some other to

complete the sense? if so, give it connective or referential tones; if not, pronounce it irrespectively of what follows, and with tones rising or falling in accordance with its own expressiveness.

Is the subordinate sentence a necessary *complement* of the principal? if so, give it *corresponding* modulative pitch, and connective or referential tones; if not, read it in a different pitch, and with independent inflexions.

Are the items of the Series *severally* or *collectively* important to the sense? if the former, pronounce them with disjunctive inflexion, and subsequent pause? if the latter, aggregate them by connective inflexion and corresponding modulation.

80. Ordinary elocutionary Rules—especially those of the Series—render reading at *sight* impossible; but, with such guiding Principles as the above, it is perfectly and effectively practicable. We have shown that the voice has a certain *definite expressiveness* in every movement, which may apply to *any* form of construction, according as the intent of the speaker requires the vocal effect. Rules for natural reading, then, cannot be founded on the grammatical forms of periods, or complete sentences, but on the inherent expressiveness of the vocal movements, and the independent or relative value of clauses.

#### 81. EXERCISE ON SENTENTIAL INFLEXIONS.

The following Exercise, including sentences of every variety, affords a convincing illustration of the *governing* force of Tones, and the independence of inflexion on grammatical construction. Each of these diverse modes of delivering the very same words would, under certain circumstances, be appropriate and natural.

Will you go. Will you go. Will you go. Will you go.  
Will you go. Will you go. Will you go. Will you go.

Were you there. Were you there. Were you there.  
Were you there. Were you there. Were you there.  
Were you there. Were you there. Were you there.  
Were you there.

Is it right. Is it right. Is it right. Is it right. Is it right. Is it right. Is it right. Is it right. Is it right. Is it right.

Is it possible. Is it possible. Is it possible. Is it possible. Is it possible. Is it possible. Is it possible. Is it possible. Is it possible. Is it possible.

That is all. That is all. That is all. That is all. That is all. That is all. That is all. That is all. That is all. That is all.

How do you do. How do you do. How do you do. How do you do. How do you do. How do you do. How do you do. How do you do. How do you do. How do you do.

Gone away. Gone away. Gone away. Gone away. Gone away. Gone away. Gone away. Gone away. Gone away. Gone away.

No more. No more. No more. No more. No more. No more. No more. No more. No more. No more.

Have patience. Have patience. Have patience. Have patience. Have patience. Have patience. Have patience. Have patience. Have patience. Have patience.

The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope. The Christian's hope is fixed. The Christian's hope is fixed. The Christian's hope is fixed on heaven. The Christian's hope is fixed on heaven.

He reads correctly. He reads correctly. He reads correctly. He reads correctly. He reads correctly. He reads correctly. He reads correctly. He reads correctly. He reads correctly. He reads correctly when he likes. He reads correctly when he likes. He reads correctly. He reads correctly.

correctly when he likes. He reads correctly when he likes to pay attention. He reads correctly when he likes to pay attention. He reads correctly when he likes to pay attention.

hen he  
e likes  
kes to

## Part Third.—Expressive Delivery.

---

### I. PAUSES.

1. Much of the effect of good reading depends on sufficient and appropriate pauses. Ordinary punctuation is no guide for oratorical pausing. The effective reader will make many more stops than typography indicates. The use of the marks of punctuation is merely grammatical: no system of comparative *duration* of pauses can be founded on it.

2. The *comma* is used to separate words or clauses in apposition, and to disjoin explanatory or qualifying clauses from the principal members of a sentence, and from each other; the *semicolon* is employed at the conclusion of a dependent sentence; or of one from which a direct inference is drawn; or of one of a series of connected sentences; or sometimes at the end of an important division of a complex sentence: the *colon* serves to aggregate into one period sentences in themselves complete, but more or less connected in subject; or it is used after any recurrence of semicolons, to mark a greater division than they indicate: and the *period* shows the completion of an independent sentence, or of a series of collateral sentences. A *paragraph* is a typographical division, which shows the end of a collection of collateral periods.

3. The *shortest* pauses are those slight suspensions which are made at the end of an *accentual group* or *oratorical word*; the next in duration are those which separate subordinate *clauses* from the principal members, and from each other; next are those which separate *two or more subjects, predicates, objects, or complemental clauses* in *apposition*; somewhat longer are those which introduce and conclude *parentheses, similes, series*, and important *relative or conditional sentences*; the conclusion of a *dependent* sentence requires a slightly increased hiatus; of an *independent* sentence a greater one still; and

the end of a *paragraph*, or leading division of a subject, a more protracted pause. Besides these regular stops, accidental, *expectant* or *reflective* pauses will occur before or after important words, to render them *emphatic*; and *longest of all* will be those *Expressive Pauses*, (see page 116) which denote listening, anxious watching, &c.

4. There can be no good reading without frequent and, sometimes, long pauses. They convey an effect of *spontaneity*, which rivets the attention of the hearer; while unbroken fluency, especially in the reading of complex sentences, will never sustain attention, because it is manifestly accompanied with no thought on the part of the reader. Appropriate clausular pausing will lead the reader to THINK,—to exercise his judgement as he reads; and it will make him seem to do so even when he does not. For he must always,—

“Assume this virtue, if he have it not.”

## II. MODULATION.

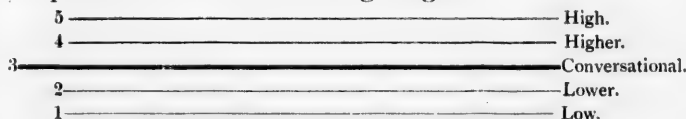
5. MODULATION has reference to the *prevailing pitch of the inflexions* in a passage,—to the “key” in which sentences are pronounced.

6. A change of modulation is always necessary to distinguish *Interrogations* or *Appeals* from *Responses*; *Assertions* from *Proofs* or *Illustrations*; *General Statements* from *Inferences* or *Corollaries*; to introduce *Quotations*; to denote the commencement of a new subject or new *division* of a subject, or of any marked change in the *style* of composition—as from Narration to Description, or from Literal to Figurative Language, and *vice versa*; to express *feeling*, and *changes* of sentiment; to distinguish what has been *previously expressed* or *implied*, or what is merely *expletive*, from what is new and *emphatic* to the sense; to *detach* from the main body of the sentence words or clauses which are *explanatory* or *parenthetic*; and to distinguish generally those parts of a sentence which are *necessary* to its construction from those that are subordinate and *dispensable*. The degree in which the Modulation is changed, and often even the direction of the change,—whether to a higher or lower key,—must depend on the reader’s Judgement, Taste, Temperament, &c. The use of a modulative NOTATION will assist the

student in the cultivation of the first two of these qualities, and, mainly, in forming the habit of making modulative changes at those places where all good readers must agree in applying the *principle of change*, however widely they may differ in the *degree* and *direction* in which they apply it.

7. A HARMONY of modulation must prevail in the reading of parts that are syntactically connected,—especially when they are separated in composition, by intervening clauses or sentences. The *subjective* and *predicative* clauses should always stand out in correspondent modulation from the circumstantial passages by which they are frequently separated and broken up. These interpolating clauses will generally be pronounced in a lower modulation than the principal members of a sentence; but they may require a higher key: whatever their relative modulation, it must always be *distinctive* from that of the subject and predicate.

8. In the NOTATION of modulative pitch, *five* degrees are assumed;—a *middle* or conversational key (No. 3,) and *two* keys respectively *higher* and *lower* than this:—as represented in the following diagram.



9. A LOW key is the natural modulation of *solemnity*, *awe*, *fear*, *humility*, and *sadness*: and a HIGH key, of *levity*, *boldness*, *pride*, and *joy*. Nearly all *violent passions* take a *high* modulation.

10. Besides the *modulative NUMBERS*, the use of which is confined to *principal* members of sentences, the following *marks* are employed to denote the comparative elevation or depression of *subordinate* passages. Thus, (∩) *elevate*; (∪) *depress*. A simple vertical line (|) denotes the *end* of the modulated passage.

11. These angular marks may be placed before a modulative *number*, to indicate a *progressive* elevation or depression of pitch. Thus, ∩ 3 signifies a progressive ascent above the conversational key; and ∪ 4, a progressive descent from the pitch denoted by No. 4.



## III. FORCE AND TIME.

12. The modulative varieties may be accompanied by any degree of FORCE. *Low* keys may be *strong*, and *high* ones *weak*; and *vice versa*. Our notation includes *five* degrees of force:—a *middle*, or moderate degree, and *two* relatively *stronger*, and *two* *feebler* degrees.

13. A similar notation is employed for the TIME, or *rate* of utterance:—including an *ordinary* degree, and *two* degrees relatively *quicker* and *slower*.

NOTATION OF		
FORCE	AND	TIME.
<i>v</i> ...vehement		<i>r</i> ...rapid
<i>e</i> ...energetic		<i>q</i> ...quick
<i>m</i> ...moderate		<i>o</i> ...ordinary
<i>f</i> ...feeble		<i>s</i> ...slow
<i>p</i> ...piano		<i>a</i> ...adagio

14. PROGRESSIVE *increase* of FORCE is denoted by the mark <, or by *Cres.* (*Crescendo*;) and of TIME, by *Ac.* (*Accelerate*;) and progressive *decrease* of FORCE, by the mark >, or by *Dim.* (*Diminuendo*;) and of TIME, by *Ret.* (*Retard.*)

15. A great deal of pleasing and expressive variety may be produced by slight variations of Modulation. Force, and Time. The musician's consummate skill, and delicacy of execution, in keeping the simple *air* running with a separate current in the midst of a river of *variations*, has its counterpart in the *reader's* vocal adaptation of sound to sense. The painter's artistic excellence in selecting objects to be "struck out" with varied effects, or "covered down" for contrast, is emulated by the skilful reader, in the due subordination and prominence of every thought and circumstance, according to its relative importance. A Master of Ceremonies is not more punctilious in his arrangements than the voice of a tasteful and judicious reader.

16. Public speakers too commonly confound *force* or *loudness* with a HIGH key; for we find them accompany every increase of force by an elevation of pitch. But *Force* is an entirely different quality from *Pitch*;—and its most violent efforts must often be associated with the lowest modulation.

17. The speaker should use the *middle tones* chiefly :—varying the *intensity* of the voice according to the distance of his farthest auditor. Any continued address in the same modulation should be avoided. Monotony is spiritless. The commencement of a sentence or of a paragraph affords opportunity for changing the modulation—usually to a lower, but it may be to a higher pitch.

18. Simple *narrative* generally requires a *medium* force and rate of utterance ; animated *description* an *increase* of both ; violent *passions*, a *greater* increase ; and *tender* emotions, a *decrease*. *Pathos* and *solemnity* require a *slow* movement. *Subordinate* clauses and sentences, *parentheses*, &c., are generally but not always, pronounced with *less force*, and in *quicker time* than the principal members.

#### IV. EMOTIVE EXPRESSION.

19. The most finely toned voice, with all the charms of graceful and distinct articulation, will not suffice to make an effective reader, if there be not a constant current of *SENTIMENT* streaming through the inflexions and articulate utterances. Speech, though chiefly mechanical, and therefore,—so far as articulation, force, time, and musical changes are concerned,—imitable by artificial contrivances, receives a higher and *inimitable* expressiveness from the *feeling* of the speaker. There is a Vocal Logic ; a Rhetoric of Inflexion ; a Poetry of Modulation ; a Commentator's explanatoriness of Tone,—and these are combined in effective reading. Reading fails of half its proper effect, and of its highest purpose, if it do not furnish, besides a vocal transcript of the written language, a commentary upon its sentiment, and a judgement upon its reasoning. The language of *Emotion* must accompany every utterance that is *naturally* delivered. Yet how many merely mechanical speakers there are, whose voices know no thrill of feeling, and who throw off their tame monotonous oratory, “coldly correct, and regularly dull,” nerveless, and passionless as automata. Let it be the object of the elocutionary student to awaken in himself a *sympathetic* sensibility with every utterance ; —to “learn to feel ;”—and to keep the fine-strung organs of expressiveness in a state of delicate susceptibility. Let him make the language he reads *his own*, and, always, in

its delivery "*be in earnest.*" A simple system of NOTATION, will be of great assistance in the formation of a habit of discriminating Expressiveness.

20. In the following Scheme such *general* elements of expressiveness are included as fundamentally affect the *quality of the voice*, or the *mode of utterance*. They are\*

<i>Whisper,</i>	<i>Sostenuto,</i>	<i>Audible In-</i>	<i>Chuckling,</i>
<i>Hoarseness,</i>	<i>Rhythm,</i>	<i>spiration,</i>	<i>Joy,</i>
<i>Orotund,</i>	<i>Prolongation,</i>	<i>Audible Ex-</i>	<i>Sobbing,</i>
<i>Falsetto,</i>	<i>Effect of Dis-</i>	<i>piration,</i>	<i>Sadness,</i>
<i>Monotone,</i>	<i>tance,</i>	<i>Imitation,</i>	<i>Apathy,</i>
<i>Plaintive,</i>	<i>Effect of</i>	<i>Sympathy,</i>	<i>Sudden Break,</i>
<i>Tremor,</i>	<i>Straining,</i>	<i>Laughter,</i>	<i>Expressive</i>
<i>Staccato,</i>	<i>Panting,</i>	<i>Weeping,</i>	<i>Pause.</i>

21. The WHISPER is used to express *secrecy* and *cunning*; it denotes also *apprehension of evil*, or fearful *suspense* in presence of danger. HOARSENESS, or an aspirated vocality, is employed to express *horror*, *loathing*, *agony*, and *despair*. The OROTUND, a deep, mellow quality of voice, is appropriate for expressions of *pomp*, *sublimity*, and *vastness*—also for those of *bombast*, and *self-importance*. The FALSETTO is expressive of *puerility* or *senility*; it denotes also *acute anguish*, or an overpoweringly *mirthful feeling*. The MONOTONE is *reflective*, in moods of *gloom* and *melancholy*. PLAINTIVENESS is produced by employment of the semitonic interval of inflexion; it is expressive of *suffering*—but not without hope,—of *sympathy* in suffering, of *fond desire*, of *supplication*, and also of *mild reproach*. TREMOR, an unsteady, tremulous formation of voice, is expressive of *anxiety*, *alarm*, *eagerness*, and *intense emotion*. When the intervals of the tremulous movement are not chromatic or plaintive, but *diatonic*, the tremor is expressive of *self-gratulation*, *exultation*, *boasting*, *triumph*, &c:—it is then, in other words, CHUCKLING, by which term we designate this vocal effect in its *joyful* application. The STACCATO movement consists in a strongly pointed, abrupt, and frequent ACCENTUATION, and is expressive of *recrimination*, *reproach*, and all *acrimonious sentiments*; and also of any marked *sentential emphasis*.

\* Abbreviations for notation will be found in the Recapitulative Table, page 117.

The *SOSTENUTO* movement consists in a smooth equable accentuation, and is expressive of *admiration, tenderness, love*, and *pleasing sentiments* generally. A RHYTHMICAL, or measuredly accented utterance, is used to express *regularity* or *alternation of motion*, or to suggest the association of *music*. PROLONGATION of voice, or of articulative effort, is often most expressive, but so variously that its precise effect cannot be briefly denoted;—it is frequently employed in *scorn, derision, malignity, &c.*, but it is often also used to convey the very opposite sentiments—it is an *intensive* effect, applicable to many passions. The effect of DISTANCE differs from low modulation and feeble force—it is a “ventriloquial” effect, but one within the compass of any voice. The effect of STRAINING differs from any of the qualities of Force and Modulation, it subdues the volume of the voice, and renders the articulations, more firm and *explosive* than usual; it is not loud, though expressive of loudness. *Ordinary respiration* should be silent, and almost imperceptible; *perturbation* and *mental suffering, nervous excitement, flurry, exhaustion, &c.* may be expressed by convulsed, heaving, or PANTING RESPIRATION. An AUDIBLE, gasping, or semi-vocal INSPIRATION is wildly expressive of *despair*, and generally of *mental or bodily agony*. AUDIBLE EXPIRATIONS, if *slowly accompanying* the utterance (noted *Ex.*) produce the effect of *sighing*, and “suit the action to the word” of *sadness*; if *suddenly gushing out* with the accented syllable or word, (noted *exp.*) they have the effect of denoting *intensity* of the feeling in the passage, whether of *joy* or *sorrow*.\* The occasions for a strictly IMITATIVE tone must always be obvious, and the effects of the imitation will, of course, be as various as its objects:—but there is a certain sympathetic *suiting of the sound to the sense*, employed by the effective reader in almost every paragraph of descrip-

\* The functions of *Laughter* and *Crying*—as Dr. Rush remarks in his “Philosophy of the Human Voice,”—are *organically* the same: their different effects arising from the *chromatic* intervals of the aspirations of sorrow, and the *diatonic* intervals of those of joy. This accounts for the *tears of laughter*, and for the common and notable phenomenon of children crying and laughing “in the same breath.”

tive language, which, though not strictly imitative, may yet be called *analogously* so. Thus, in describing *cheerful* or *gay* objects, the voice will *leap* from pitch to pitch in its inflexions with a *buoyancy* of effect that aptly analogizes the bounding pulse and buoyant spirits of *cheerfulness*; in depicting *gloomy*, *solemn*, or *sad* objects the inflexions will be *low* and *limited*, and the march of accentuation *slow* and *equable*; in speaking of the *roaring* or the *whistling* wind, the *booming* shot, the *crashing* and *rolling* thunder, the *sweep* of the hurricane, the *heaving* and *splashing* of waters, and *glowing*, *crackling* fire, &c., the pronunciation of the words may be made highly *illustrative* of the objects by this sort of imitative effect. Indeed, the articulative construction of the most expressive words is often strikingly imitative of the objects they denote, so that the words not only bear, but seem to require this illustrative effect in utterance. We use the notation *sym.* (*Sympathy*.) where *mental emotion* is to be expressed, and *im.* (*Imitation*.) where *physical properties*—sound, motion, &c. are concerned. LAUGHTER and WEeping come seldom within the scope of reading, though acting and gesticulated recitation must occasionally employ them: we need not point out the situations in which they would be appropriate. A CHUCKLING effect is expressive of *self-satisfaction* and *boasting*: in a *modified degree*, it may be generally used in the utterance of all *triumphal* or *congratulatory sentiments*, for which the notation is *j.* (*joy*.) This sort of effect *with waving tones* is used in *sneer*, *ridicule*, *sarcasm*, &c. A SOBBING effect may be quite admissible in expressive reading: the degree in which it is employed, and the occasions for its employment, will greatly depend upon the temperament of the reader. The notation *sad.* (*Sadness*) expresses the more modified degrees of grief. *Callousness* and *indifference* are denoted by *ap.* (*Apathy*.) The SUDDEN BREAK (...) in utterance may be demanded by a *rhetorical break* occurring in the composition, or it may be *simulatively* introduced by the reader, for some purpose of effect. The EXPRESSIVE PAUSE (∞) is *reflective* or *monitory*, conveying the effect of *meditation*, *deliberation*, &c., or of *preparation for important emphasis*; it also denotes *listening*, and is highly effective in representations of *terror*, *anxious watchfulness*, &c.

V. RECAPITULATIVE TABLE  
OF THE NOTATION OF  
INFLEXION, MODULATION, FORCE, TIME, AND EMOTIVE  
EXPRESSION.

INFLEXION.	<i>Simple</i>	
	Rise (No. 1.)	Fall, (No. 2.)
	Middle Tone.	Middle Tone.
	<i>Compound.</i>	
	Rise. (No. 3.)	Fall. (No. 4.)
	Middle Tone.	Middle Tone.
	Double Wave Rise.	
MODULATION.	<p>5. ————— High Key.  4. ————— Higher.  3. ————— Conversational.  2. ————— Lower.  1. ————— Low Key.</p>	
	<p>PROGRESSIVE ELEVATION is denoted by this mark (f) before the Modulative number:  Thus—[3, [2, [4, &amp;c.  PROGRESSIVE DEPRESSION is denoted by this mark (l) before the Modulative number:  Thus—[4, [2, [3, &amp;c.</p>	
FORCE.	<p>Elevate Subordinate clause or sentence <i>marked</i> f  Depress " " " " " " l  Mark of Separation between clauses, "  </p>	
	<p>v.—vehement. PROGRESSIVE INCREASE OF FORCE,  <i>marked</i> Cres. (Crescendo) or &lt;  e.—energetic.  m.—moderate. PROGRESSIVE DIMINUTION OF FORCE,  <i>marked</i> Dim. (Diminuendo) or &gt;  f.—feeble.  p.—piano.</p>	
TIME.	<p>r.—rapid. PROGRESSIVE ACCELERATION OF TIME,  <i>marked</i> Ac.  q.—quick.  o.—ordinary. PROGRESSIVE RETARDATION OF TIME,  <i>marked</i> Ret.  s.—slow.  a.—adagio.</p>	
EXPRESSION.	<p>wh.—Whisper. <i>insp.</i>—Audible Inspiration.  h.—Hoarseness. <i>ex.</i> } Sighing } Audible  or.—Orotund. <i>exp.</i> } Explosive } Expiration.  fals.—Falsetto. <i>im.</i>—Imitative.  mon.—Monotone. <i>sym.</i>—Sympathetic.  pl.—Plaintive. <i>l.</i>—Laughter.  tr.—Tremor. <i>w.</i>—Weeping.  st.—Staccato. <i>ch.</i>—Chuckling.  sost.—Sostenuto. <i>sob.</i>—Sobbing.  rh.—Rhythm. <i>j.</i>—Joy.  pr.—Prolongation. <i>sad.</i>—Sadness.  dist.—Effect of Distance. <i>ap.</i>—Apathy.  str.—Effect of Straining. . . . Sudden Break.  pant.—Panting Respiration. <i>⌞</i> Expressive Pause.</p>	

## VI. EXPRESSIVE EXERCISES.

22. The following varied selection of short expressive passages, carefully marked for exercise, will enable the student to acquire an agreeable flexibility and effective modulation of the voice, and to cultivate the habit of SUITING THE SOUND TO THE SENSE in reading. A perfect acquaintance with the system of notation and the *mechanics* of expressiveness, as explained in the preceding part of this work, is, of course, indispensable to the successful vocalization of these passages.

23. The marking is to be considered MERELY AS AN EXERCISE. The same passages might be read,—and perhaps with equal effect—in a variety of ways. The notation simply illustrates one mode, which is at least effective and fully expressive of the sense and sentiment.

24. The preparatory pitch of syllables before the accent is not indicated in the printing. It is always, however, implied. Thus the introductory couplet in the first extract is to be read:—

Not always actions show the man; we find  
Who does a kindness is not therefore kind.

ACTIONS. — *Pope.*

4 Not always actions show the man; we find  
Who does a kindness is not therefore kind:  
5 *f* Perhaps prosperity becalmed his breast;  
Perhaps the wind just shifted from the east:  
4 Not therefore humble he who seeks retreat;  
3 *e* Pride guides his steps, and bids him shun the great:  
4 Who combats bravely is not therefore brave,  
2 *s* He dreads a death-bed like the meanest slave:  
4 Who reasons wisely is not therefore wise,  
His pride, in reasoning, not in acting lies.

AMBITION.—*Young.*

- 3 Ambition, in the truly noble mind,  
 With sister . . . Virtue, is for ever joined.  
 In meaner minds, Ambition works alone,  
 2 But, <sup>st</sup> [with sly art, | puts Virtue's aspect on.  
 3 No mask, in basest mind, Ambition wears,  
 But, in full light, | pricks up her ass's ears.

AMBITION DISSATISFIED.—*Young.*

- 3 Consult the ambitious,—'tis ambition's cure :  
 5 <sup>f.st</sup> "And is this all?" cried Cæsar, [in his height,  
 2 <sup>e</sup> Disgusted.

AMBITION REPENTED.—*Brooke.*

- 4 Oh! that some villager, [whose early toil  
 Lifts the penurious morsel to his mouth, |  
 Had claimed my birth! <sup>e</sup> ambition had not then  
 3 Thus stept 'twixt me and heaven.

AMBITIOUS RIVALRY.—*Cowper.*

- 3 On the summit see  
 4 The seals of office glitter in his eyes;  
 [3 He climbs, he pants, he grasps them. <sup>2</sup> At his heels,  
 Close at his heels, a demagogue ascends,  
 And | with a dext'rous jerk | soon twists him down,  
 4 <sup>ch</sup> And wins them, <sup>ex</sup> . . . but to lose them in his turn.

ANCESTRY.—*Alex. Bell.*

- 3 If we must look to ancestry for fame,  
 Let us at least deal justly with mankind.  
 4 Why should we rake the ashes of the dead



For honours only? why conceal their crimes?  
 3 We snatch our fathers' glories from the dust,  
 And wear them [as our own: | Why should we seek  
 To cover with oblivion their shames?  
 2 s The frailties of our sires, [set full in view |  
 1 f Might teach their children modesty.

ANGER.—*Baillie.*

4 v Out upon thee, fool! Go, speak thy... comforts  
 9 To spirits tame and abject as thyself;  
 4 e They make me... mad.

AVARICE.—*Pope.*

3 Wealth in the gross is death, but life diffused;  
 [As poison heals, in just proportion used:  
 In heaps, [like ambergris, | a stink it lies,  
 4 But, well dispersed, is incense to the skies.

BEAUTY.—*Baillie.*

3 m To make the cunning artless, tame the rude.  
 Subdue the haughty, shake the undaunted soul;  
 [4 Yea, put a bridle in the lion's mouth,  
 st And lead him forth as a domestic cur.—  
 These are the triumphs of all powerful beauty!

BLINDNESS.—*Milton.*

3 pr Oh! dark, dark, dark, [amid the blaze of noon, |  
 pl Irrevocably dark—total eclipse—  
 mon Without all hope of day! |  
 2 s O, first created beam, and thou, great Word.

<sup>st. or</sup> "Let there be light," and light was [over all]; |  
<sup>tr pl</sup> Why am I thus bereav'd thy prime decree?

## CHARITY.—Rowe.

<sup>3</sup> Think no, the good,  
 The gentle deeds of mercy thou hast done,  
 Shall die forgotten all: the poor, the prisoner,  
 The fatherless, the friendless, and the widow,  
 [Who daily own the bounty of thy hand, |  
<sup>3</sup> Shall cry to Heaven, and pull a blessing on thee.

## CHILDHOOD.

<sup>3</sup> The world of a child's imagination is the creation of a far  
 holier spell than hath been ever wrought [by the pride of learn-  
 ing, or the inspiration of poetic fancy. Innocence that thinketh  
 no evil; ignorance that apprehendeth none; hope that hath  
 experienced no blight: love that suspecteth no guile: these are  
 its ministering angels! these wield a wand of power, making this  
 earth a paradise!—Time, [hard, rigid teacher! | Reality, [rough,  
 stern reality! | World, [cold, heartless world! <sup>ex</sup> that ever your  
 sad experience, your sombre truths, <sup>atr</sup> your killing cold, your  
<sup>q exp</sup> withering success, could scare those gentle spirits from their holy  
 temple! And wherewith do ye replace them? <sup>2</sup> With caution,  
 | that repulses confidence, <sup>3</sup> | with doubt, [that repelleth love; |  
<sup>4</sup> with reason that dispelleth delusion; with fear, [that poisoneth  
 enjoyment; in a word, with knowledge.—that fatal fruit, the  
 tasting whereof, [at the first onset, <sup>pl</sup> | cost us paradise.

COMMENTATORS.—*Young.*

Commentators each dark passage shun.  
And hold their... farthing candle to the sun

CONTEMPT.—*Byron.*

<sup>4</sup> Patience! Hence,—that word was made  
For brutes of burthen, not for birds of prey;—  
<sup>4 e</sup> Preach it to mortals of a dust like thine,  
<sup>ch</sup> I...am not of thine order.

CORRUPTION.—*Cowper.*

<sup>4</sup> Examine well  
His... milk-white hand <sup>3 s</sup> the palm is hardly clean,  
But here and there, an ugly smutch appears.  
<sup>1 Exp</sup> Foh! <sup>4 ge</sup> 'twas a bribe that left it. <sup>2 st</sup> He has touched  
Corruption.

COURAGE.—*Brown.*

<sup>4</sup> The intent <sup>3</sup> [and not the deed |  
Is in our power; and therefore, who dares greatly,  
Does greatly.

CONFLICTING PASSIONS.—*Shakespeare.*

<sup>4 q</sup> I pr'ythee, daughter, do not make me mad!  
<sup>2 Ex</sup> <sup>st</sup> I will not trouble thee! my child, farewell!  
<sup>s st</sup> We'll no more meet, no more see one another!  
<sup>2 Exp</sup> But yet thou art my flesh, my blood, my daughter,  
<sup>4 q e</sup> Or, rather, a disease that's in my flesh—  
Which I must needs call mine! thou art <sup>H v</sup> a boil—  
A plague-sore—an embossed carbuncle,  
<sup>3 f s</sup> In my corrupted blood... But I'll not chide thee:

Let shame come when it will, I do not call it.  
 Or I do not bid the thunder-bearer strike,  
 Nor tell tales of thee to high-judging Jove: ---  
 Mend, when thou canst; be better—at thy leisure!

DEFIANCE.—*Young.*

Torture thou mayst, but... thou shalt ne'er despise me.  
 The blood will follow where the knife is driven,  
 The flesh will quiver where the pincers tear;  
 And sighs and cries [by nature | grow on pain:  
 But these are foreign to the soul: not mine  
 The groans that issue, or the tears that fall;  
 They disobey me! [On the rack | I scorn thee.

DESERT.—*Shakespeare.*

Use every man according to his desert, and who shall escape  
 whipping? Use them after your own honour and dignity: the  
 less they deserve, the more merit is in your bounty.

DESPAIR.—*Maturin.*

The fountain of my heart dried up within me,—  
 With nought that lov'd me, and with nought to love,  
 I stood upon the desert earth... alone;  
 And [in that deep and utter agony, |  
 [Though then, [than ever | most unfit to die, |  
 I fell upon my knees, and prayed for death.

DISCRIMINATION.—*Shakespeare.*

Ye are men?  
 Ay, in the catalogue ye go for men;  
 As hounds and greyhounds, mongrels, spaniels, curs,

Shoughs, water-rugs, and demi-wolves, are cleped  
 All by the name of dogs: | the <sup>4 e</sup>valued file  
 Distinguishes... the swift, the slow, the subtle,  
 The house-keeper, the hunter, <sup>4</sup>every one  
 According to the gift which bounteous Nature  
 Hath in him closed; whereby he doth receive  
 Particular addition, from the bill  
 That writes them all alike.

## DISTINCTIONS.

Human society requires distinctions of property, diversity of conditions, subordinations of rank, and a multiplicity of occupations, [in order to advance the general good.

DISTRACTION.—*Shakespeare.*

<sup>4 pl</sup> You see me here, ye gods, a poor old man,  
 As full of grief as age, <sup>Exp</sup>wretched in both!  
<sup>5 ch</sup> You think I'll weep; <sup>pr</sup>no, I'll not weep:—  
<sup>2 e</sup> I have full cause of weeping; but this heart  
 Shall <sup>v</sup>burst into a hundred thousand flaws,  
 Or ere I'll weep—O Gods, I shall go mad!  
<sup>Sob Fuls 2 Exp</sup>

DOMINION.—*Milton.*

<sup>3</sup> Here we may reign secure; and, [in my choice, |  
 To reign is worth ambition [though in hell:  
<sup>4</sup> Better to reign in hell than serve in heaven.

## EMOTIONS.

The emotions pervade every operation of the mind, as the life-blood circulates through the body: within us and without, in the corporeal world and in the spiritual, in the past, the present,

and the future, there is no object of thought which they do not touch; there are few, very few, which they do not colour and transmute.

ENERGETIC EFFORT.—*Shakespeare.*

- <sup>3</sup> I saw him beat the surges under him,  
 And ride upon their backs; he trod the water,  
 [Whose enmity he flung aside, | and breasted  
 The surge most swollen that met him: his bold head  
 'Bove the contentious waves he kept, and oared  
 Himself with his good arms, in lusty strokes,  
 To the shore, [that [o'er his wave-borne basis | bowed,  
 As stooping to relieve him.

ENVY.—*Byron.*

- <sup>3 m</sup> He who ascends to mountain-tops shall find  
 The loftiest peaks most wrapt in clouds and snow:  
<sup>2 s</sup> He who surpasses or subdues mankind,  
 Must look down on the hate of those below.  
<sup>3</sup> Though [high above, | the sun of glory glow,  
 And [far beneath | the earth and ocean spread,  
 Round him are icy rocks, and loudly blow  
 Contending tempests on his naked head;  
<sup>4 e</sup> And thus reward the toils which to those summits led.

EVIL CONSCIENCE.—*Dryden.*

- <sup>3 e</sup> Here, here it lies: a lump . . . of lead, | by day; |  
 And, [in my short, distracted nightly slumbers |  
 The hag that rides my dreams.

EXASPERATION.—*Baillie.*

<sup>2 tr</sup> Oh! the side glance of that detested eye!  
<sup>4 q</sup> That conscious smile! that full insulting lip!  
 It touches every nerve; it makes me mad!

EXISTENCE.—*Sewell.*

<sup>3</sup> To be, is better far than not to be,  
<sup>4 q</sup> Else nature cheated us in our formation.  
<sup>3</sup> And when we are, the sweet delusion wears  
 Such various charms and prospects of delight.  
 That what we could not will, we make our choice.  
 [Desirous to prolong the life she gave.

EX-OFFICIO ENDOWMENTS.—*Young.*

All soldiers, valour, all divines have grace,  
 [As maids of honour, beauty, | by their place.

EXPERIENCE.—*Young.*

<sup>3 m</sup> 'Tis greatly wise to talk with our past hours;  
<sup>1 s</sup> And ask them... what report they brought to heaven;  
<sup>2 sad</sup> And how they might have borne... more welcome news.  
<sup>3 m</sup> Their answers form what men Experience call;  
<sup>2</sup> If Wisdom's friend, her best, if not, worst foe.

## FAITH.

Though faith be above reason, yet is there a reason to be  
 given of our faith. He is a fool who believes he neither knows  
 what nor why.

FAME.—*Young.*

<sup>3</sup> With fame [in just proportion | envy grows;  
<sup>2</sup> The man that makes a character makes foes.

FIDELITY.—*Maturin.*

<sup>4</sup> Yea, time hath power upon my hopeless love;  
<sup>e</sup> And what a power, I'll tell thee:  
<sup>2 s</sup> A power to change the pulses of the heart  
<sup>u</sup> To one <sup>Exp</sup> dull <sup>e</sup> throb, of ceaseless agony—  
<sup>f</sup> To hush the <sup>pr</sup> sigh on the resigned lip  
 And lock it in the heart,—freeze the hot tear,  
<sup>Sad</sup> And bid it on the eyelid hang... for ever <sup>Exp</sup>  
<sup>4 m</sup> Such power hath time o'er me.

FORTITUDE.—*Byron.*

<sup>4</sup> The torture! you have put me there, already,  
 Daily [since I was Doge! | but [if you will  
 Add the corporeal rack | you may: these limbs <sup>4 q</sup>  
 Will yield [with age | to crushing iron, but <sup>4 e</sup>  
 There's that within my heart shall strain your engines. <sup>5 str</sup>

FORTUNE.—*Tennyson.*

<sup>4</sup> Turn, Fortune, turn thy wheel and lower the proud;  
<sup>2 s</sup> Turn thy wild wheel thro' sunshine, storm, and cloud;  
<sup>4 q</sup> Thy wheel and thee we neither love nor hate.  
 Turn, Fortune, turn thy wheel with smile or frown;  
<sup>st e</sup> With that wild wheel we go not up or down;  
 Our hoard is little but our hearts are great.

GREATNESS.—*Young.*

High stations, tumult, [but not bliss | create:  
 None think the great unhappy <sup>s</sup> but the great.



HEARTS.—*Byron.*

<sup>3</sup> Heads bow, knees bend, eyes watch. [around a throne. |  
 And hands obey—our hearts . . . are still our own.

HUMAN LIFE.—*Cowper.*

<sup>3</sup> In such a world, [so thorny, and where none  
 Finds happiness unblighted, [or [if found, |  
 Without some thistly sorrow at its side, ||  
 It seems the part of wisdom, and no sin  
 Against the law of love, to measure lots  
 With less distinguished than ourselves, that thus  
 We may, with patience, bear our moderate ills,  
 And sympathize with others, suffering more.

HUMAN WRETCHEDNESS.—*Southey.*

<sup>3</sup> As her bier  
 Went to the grave, a lark sprang up aloft.  
<sup>5 f</sup> And <sup>pr</sup>soar'd amid the sunshine, <sup>4</sup>caroling  
 So full of joy, that <sup>Ex</sup>to the mourner's ear  
 More mournfully than dirge or passing bell  
 His joyful carol came, <sup>2 s</sup>and made us feel  
 That [of the multitude of beings, | none . . .  
<sup>Ex</sup>But man . . . was <sup>Exp</sup>wretched!

IF.—*Shakespeare.*

<sup>4</sup> I knew when seven justices could not take up a quarrel; but  
 when the parties were met themselves, <sup>15</sup>one of them thought  
 but of an If, as <sup>3</sup>"If you said so, then I said so." <sup>2 pr.</sup>"Oh, did you  
 so?" <sup>4 ch.</sup>—and they shook hands and were sworn brothers.

IMITATION.—*Blair.*

<sup>3</sup> Nothing is more nat̄ural than to im̄itate, [by the sound of the voice, | the quality of the sound | or noise | which any external object makes, and to form its name accordingly. <sup>4 st</sup> A certain bird is termed the CUCKOO, from the sound which it emits. <sup>3</sup> When one sort of wind is said to... WHISTLE, and another to... ROAR; when a serpent is said to... HISS, a fly to BUZZ, and falling timber to... CRASH; when a stream is said to... FLOW, and hail to... RATTLE; the analogy between the word and the thing signified is plainly discernible.

INGRATITUDE.—*Shakespeare.*

*s. pr. im.* Blow, blow, thou wintry wind,  
*sad.* Thou art not so unkind  
 As man's ingratitude;  
 Thy tooth is not so keen,  
 [Because thou art not seen]  
 Although thy breath be rude.  
*tr. pr.* Freeze, freeze, thou bitter sky,  
 Thou dost not bite so nigh  
 As benefits forgot:  
 Though thou the waters warp  
 Thy sting is not so sharp  
 As — Friend remembered not.

INSECT LIFE.—*American Paper.*

<sup>3</sup> Insects generally must lead a truly jovial life. <sup>4</sup> Think what it must be to lodge in a lily. <sup>3 or</sup> Imagine a palace of ivory and pearl, with pillars of silver and capitals of gold, <sup>st</sup> and exhaling such a perfume as never arose from human censer. <sup>5 ch</sup> Fancy again,

the <sup>fun</sup> of tucking one's-self up for the <sup>night</sup> in the folds of a  
 rose, <sup>[4 rhytm.]</sup> rocked to sleep by the gentle sighs of summer air, <sup>5 f</sup> nothing  
 to do when you wake but to wash yourself in a dew drop, and  
 fall <sup>ch</sup> to eat your bed clothes.

## INTERROGATION.

<sup>4 m</sup> "I have something <sup>more</sup> to ask you," said a young eagle to a  
 learned, melancholy owl: "Men say there is a bird, [by name  
 Merops, | who, when he rises in the air, flies with his tail  
 upwards and his head towards the <sup>ground</sup>. <sup>5 ch</sup> Is that true?"  
 "Certainly <sup>2 or</sup> not," answered the owl, "it is <sup>3</sup> only a foolish tra-  
 dition of man; he is himself a Merops: <sup>4</sup> for he would fly to  
 heaven, without for a moment losing sight of the earth."

KINGLY POWER.—*Shakespeare.*

<sup>3</sup> Oh, not a minute, <sup>Exp</sup> king, thy power can give:  
<sup>4</sup> Shorten my days thou can'st | with sullen sorrow |  
 And pluck nights from me, but not lend a <sup>2 st</sup> morrow:  
<sup>4</sup> Thou can'st help Time to furrow me | with age, |  
<sup>3</sup> But stop no wrinkle in his pilgrimage;  
 Thy word is current with him, for my death;  
 But, [dead, <sup>5 e</sup> | thy kingdom cannot buy my breath.

LAZINESS.—*Hall.*

Laziness grows on people; it begins in cobwebs, and ends in  
 iron chains. The more business a man has, the more he is able  
 to accomplish; for he learns to economize his time.

LIFE.—*Madden.*

- <sup>3</sup> I've tried this world [in all its changes,  
 States, and conditions; | have been great, and happy,  
 Wretched and low, and passed through all its stages.  
<sup>2 s</sup> And, oh! believe me, [who have known it best.]  
<sup>4</sup> It is not worth the bustle that it costs;  
<sup>3</sup> 'Tis but a medley all of idle hopes  
 And abject childish fears.

## LIGHTS AND SHADES.

- <sup>3</sup> The gloomiest day hath gleams of light;  
 The darkest wave hath white foam near it;  
 And twinkles through the cloudiest night  
 Some solitary star, to cheer it.  
<sup>2 c</sup> The gloomiest soul is not all gloom;  
<sup>4 m</sup> The saddest heart is not all sadness;  
<sup>3 sost</sup> And sweetly o'er the darkest doom  
 There shines some lingering beam of gladness.

## LOVERS' STUDIES.

To a lover, the figures, the motions, the words of the beloved object, are not, [like other images, | written on water, but, [as Plutarch said | "enameled in fire" and made the study of midnight.

LOVERS.—*Sir R. Aytoun.*

- Some men seem so distracted of their wits,  
 That I would think it but a venial sin.  
 To take one of these innocents, that sit  
 In Bedlam, out, and put some lover in.

LUDICROUS DISTRESS.—*Henry Mackenzie.*

I had-a piece-of rich-sweet pudding-on my fork, when Miss  
 Louisa Friendly begged to <sup>tr</sup>trouble me for part of a pigeon  
 that stood near me. <sup>q</sup>In my haste [scarce knowing what I did, |  
 I...whipped the pudding into my mouth <sup>Ac</sup>hot, as a burning coal!  
<sup>4 q</sup>It was impossible to conceal my agony; my eyes were starting  
 from their sockets! At last, <sup>3 s</sup>[in spite of shame and resolution, |  
<sup>Exp</sup>I was obliged to drop the cause of my torment on my plate.

MAN.—*Shakespeare.*

What a piece of work is man! how noble in reason! how  
 infinite in faculties! in form and moving how express and ad-  
 mirable! in action how like an angel! in apprehension how like  
 a god!

MARTYRS.—*Hemans.*

<sup>3 j</sup>Oh! be the memory cherished  
 Of those [the thousands | that around Truth's throne  
 Have poured their lives out, [smiling, <sup>e st</sup>in that doom  
 Finding a triumph, if denied a tomb!—  
<sup>4</sup>Ay, with their ashes hath the wind been sown,  
 And [with the wind | their spirit shall be spread,  
 Filling man's heart with records of the dead.

## METHOD.

The man who does not know how to methodize his thoughts  
 has always [to borrow a phrase from the dispensary, | a barren  
 superfluity of words.

MURDER.—*Dr. Porteous.*

3 One murder made a villain :  
 4 Millions a hero. Princes were privileged  
 To kill, and numbers sanctified the crime.

MURDER.—*Baillic.*

3 Twice it call'd,—so loudly call'd.  
 4 With horrid strength, [beyond the pitch of nature ; |  
 And murder ! murder ! was the dreadful cry. |  
 3 A third time it returned, [with feeble strength,  
 4 But... o' the sudden... ceased, as though the words  
 Were... smother'd... rudely... in the grappled throat  
 3 And all was still again, save the wild blast  
 Which at distance growl'd—  
 2 Oh ! it will never from my mind depart !  
 4 That dreadful cry... all i' the instant stilled.

PARISH COMMONS.—*Eliza Cook.*

3 It glads the eye --- it warms the soul  
 To gaze upon the rugged knoll,  
 [Where tangied brushwood twines across  
 The struggling brake, and sedgy moss.  
 Oh ! who would have the grain spring up  
 Where now we find the daisy's cup?—  
 Where clumps of dark red heather gleam  
 With beauty in the summer beam,—  
 And yellow furze-bloom... laughs to scorn  
 Your ripen'd hopes and bursting corn?...  
 2 God speed the plough ! But let us trace  
 Something of nature's infant face ;

<sup>3</sup> Let us behold some spot <sup>at</sup> where man  
 Has not yet set his "bar and ban." |  
<sup>4</sup> Leave us some green wastes; [fresh and wild. |  
<sup>tr</sup> For poor man's beast, and poor man's child.

## PARTING.

<sup>3</sup> The true sadness of parting is not in the pain of separating;  
 it is the when and the how you are to meet again with the face  
 about to vanish from your view. From the passionate farewell.  
 to the friendly good-bye a chord, stronger or weaker, is snapped  
 asunder in every parting. Meet again you may; but will it be  
 in the same circumstances? with the same sympathies? with  
 the same sentiments? <sup>2 s</sup> Will the souls, now hurrying on in  
 diverse paths unite once more, as if the interval had been a  
 dream? Rarely, oh, rarely.

PRAYER.—*N. P. Willis.*

<sup>3</sup> Oh! when the heart is full—when bitter thoughts  
 Come crowding thickly up for utterance.—  
<sup>Exp</sup> And the poor common words of courtesy  
<sup>1</sup> Are such a very mockery <sup>3 e</sup>—how much  
 The bursting heart may pour itself in prayer.

## PROSPERITY.

<sup>4</sup> There is ever a certain languor attending the fulness of pros-  
 perity. <sup>3</sup> When the heart has no more to wish, it... <sup>Im</sup> yawns over its  
 possessions, and the energy of the soul goes out, [like a flame  
 that has no more to devour.

REASONING.—*Dr. Young.*

Bid physicians talk our veins to temper,  
 And | with an argument | new-set a pulse :—  
 Then think, [my lord, [of reasoning into love.

## REFLECTION.

Hè that would pass the latter part of his life with honour and  
 decency, must, when he is young, consider that he shall one day  
 be old, and remember when he is old, that he has once been  
 young.

## RESULTS.

<sup>3 m</sup> Scorn not the slightest word or deed.  
<sup>2 q</sup> Nor deem it void of power;  
<sup>m</sup> There's fruit in each wind-wafted seed,  
 [Waiting its natal hour : |  
<sup>4</sup> No act falls fruitless : none can tell  
<sup>3 q</sup>  
 How vast its power may be ;  
<sup>m</sup> Nor what results infolded, dwell  
 Within it silently.

RIDICULOUS DEFERENCE.—*Cowper.*

He would not, [with a peremptory tone, |  
 Assert the nose upon his face, his own ;  
<sup>5 st</sup> With . . . hesitation admirably . . . slow,  
 He . . . humbly . . . hopes, and presumes . . . it . . . may be so.

SIGNS OF LOVE.—*Dryden.*

<sup>3</sup> I find she loves him much, [because she hides it. |  
<sup>4</sup> Love teaches cunning even to innocence ;  
<sup>3</sup> And, where he gets possession, his first work



Is to dig deep within the heart, and there  
 1 <sup>a</sup> Lie hid, like a miser in the dark,  
 3 <sup>e</sup> To feast alone.

SLAVERY.—*Lord Brougham.*

4 Tell me not of rights — talk not of the property of the planter  
 in his slaves:—I deny the right, I acknowledge not the property.  
 The principles, the feelings of our common nature rise in rebel-  
 lion against it.

SPASMODIC EMOTION.—*Baillie.*

3 I felt <sup>sym</sup> a sudden tightness, <sup>2</sup> grasp my throat...  
 As it would strangle me, such as I felt,  
 [I knew it well, | some twenty years ago,  
 When... my good father... shed his blessing on me: ...  
 3 <sup>m</sup> I hate to weep, and so I came away.

STAIRS TO MARRIAGE.—*Shakespeare.*

3 <sup>m</sup> Your brother and my sister no sooner met but they <sup>5 p</sup> looked;  
 e. <sup>q</sup> no sooner looked but they <sup>3</sup> loved; no sooner loved but they <sup>1 m</sup> ...  
 sighed; no sooner sighed but they asked one another the reason;  
 e no sooner knew the reason, but they... sought the remedy: and  
 in these degrees <sup>ch</sup> they have made a pair of stairs to marriage.

SYMPATHY.—*S. T. Coleridge.*

3 He that works me good with unmoved face,  
 4 Does it but half: he chills me while he aids,—  
 3 My benefactor, [not my brother man.

SYMPATHY.—*Shakespeare.*

<sup>3 m</sup> Thy heart is big: <sup>1 q</sup> get thee apart and weep.  
<sup>3 sym</sup> Passion, [I see, | is catching; for mine eyes,  
 [Seeing those beads of sorrow stand in thine |  
<sup>tr</sup> Begin . . . to . . . water.

TEARS.—*Byron.*

<sup>4</sup> Hide thy tears—  
<sup>2 e</sup>  
<sup>3</sup> I do not bid thee not to shed them: 'twere  
<sup>1</sup> Easier to stop Euphrates at its source,  
<sup>st</sup> Than one tear of a true and tender heart;—  
<sup>1</sup> But . . . let me not behold them, <sup>tr</sup> they unman me.

TEARS.—*W. E. Aytoun.*

<sup>3</sup> Woman's weakness shall not shame me—  
<sup>4 tr pl</sup> Why should I have tears to shed?  
<sup>3</sup> Could I rain them down [like water, |  
<sup>Exp</sup>  
<sup>2</sup> O, my hero, on thy head—  
<sup>2</sup> Could the cry of lamentation  
<sup>3</sup> Wake thee from thy silent sleep,—  
<sup>5</sup> Could it set thy heart a-throbbing <sup>pr</sup>  
<sup>2 e</sup> It were mine to wail and weep.

TIME.—*Carlos Wilcox.*

<sup>3</sup> Time well employed is Satan's deadliest foe:  
<sup>2</sup> It leaves no opening for the lurking fiend:  
<sup>3</sup> Life it imparts to watchfulness and prayer,—  
<sup>e q</sup> [Statues, without it, [in the form of guards.

TRUE COURAGE.—*Baillie.*

3 The brave man is not he who feels *no* fear,  
 [For that were stupid and irrational; |  
 But he, whose noble soul its fear subdues,  
 And bravely dares the danger nature shrinks from,  
 2 *ch* As for your youth, whom blood and blows delight,  
 4 *e* Away with them! there is not in their crew  
 One valiant spirit.

## TEACHERS.

Nothing stifles knowledge more than covering every thing  
 with a doctor's robe; 2 and the men who would be for ever  
 teaching, are great hindrances to learning.

THE FALLING LEAF.—*Hemans.*

As the light leaf, [whose fall, to ruin bears  
 Some trembling insect's little world of cares, |  
 Descends in silence, <sup>*e*</sup> [while around waves on  
 The mighty forest...reckless what is gone!—  
 2 *s* Such is man's doom—<sup>3</sup> and, [ere an hour be flown, |  
 Reflect, thou trifler <sup>*e*</sup> such may be thine own!

WISDOM OF THE DEITY.—*Dr. Dick.*

The astonishing multiplicity of created beings, the wonderful  
 laws of nature, the beautiful arrangement of the heavenly bodies,  
 the elegance of the vegetable world, the operations of animal  
 life, and the amazing harmony of the whole creation, loudly pro-  
 claim the wisdom of the Deity.

WIT.—*Cowper.*

- <sup>4</sup> Is sparkling wit the world's exclusive right—  
 [The fix'd fee-simple of the vain and light?  
<sup>3</sup> Can hopes of heaven, [bright prospects of an hour,  
 That come to waft us out of sorrow's power, |  
 Obscure, or quench . . . a faculty, that finds  
 Its happiest soil in the serenest minds?  
<sup>2</sup> Religion curbs indeed its wanton way,  
 And brings the trifles under rigorous sway;  
<sup>e</sup> But gives it usefulness [unknown before, |  
 And [purifying | makes it shine the more.  
<sup>3</sup> A Christian's wit is inoffensive light,  
 A beam that aids, but never grieves the sight;  
 Vigorous in age, as in the flush of youth,  
 'Tis always active on the side of truth;  
 Temperance and peace insure its healthful state,  
 And make it brightest at its latest date.

WOMAN.—*Barrett.*

- <sup>3</sup> Ask the poor pilgrim, on this convex cast,—  
 [His grizzled locks distorted in the blast, | —  
<sup>4</sup> Ask him . . . what accent soothes, what hand bestows  
 The cordial beverage, garment and repose?  
<sup>2</sup> <sup>jq</sup> Oh, he will dart a spark of ancient flame,  
<sup>3</sup> And clasp his tremulous hands, . . . and . . . <sup>4e</sup> woman name! ☺  
<sup>3m</sup> Peruse the sacred volume: Him who died  
 Her kiss betrayed not, nor her tongue denied.  
<sup>2</sup> <sup>sad</sup> While even the apostle left him to his doom,  
 She lingered round his cross, and watched his tomb.

ce  
ha  
gr  
E  
ac

w  
to  
m

th  
ev

su  
co  
fr  
vo  
of

If  
ce  
th

te

## Part Fourth.—Emphasis.

---

### 1. GENERAL PRINCIPLES.

1. As every word of more than one syllable has an accented syllable, and every grammatical group of words has an accented word, so every sentence or association of grammatical groups has an accented or *emphatic idea*. Emphasis is to verbal and clausular accents what the accents themselves are to unaccented syllables.

2. Accent gives prominence to the leading syllables in words, or words in clauses; emphasis gives prominence to the leading Idea, though it may be expressed by the most subordinate word in the sentence.

3. The leading idea in a sentence is almost invariably the *new* idea, and on the word expressive of this, whatever its grammatical value, the accent or emphasis falls.

4. The primary words in sentences are the *noun* (the subject) and the *verb* (the predicate;) and were clauses containing nouns and verbs with their adjuncts, separated from their sentential context, and pronounced as in a vocabulary, the clausular accents would fall on these parts of speech. Thus,

A funeral note,	Eagerly wished.
A farewell shot.	Distinctly remembered.
The struggling moonbeam,	Greatly marvelled.
No useless coffin,	No longer hesitating.

If the noun or verb *preceded* the qualifying word, the accent would probably be required by the latter, as it would then be directly suggestive of antithesis. Thus,

The moonbeam struggling,	Wished eagerly.
No coffin useless,	Remembered distinctly.

5. Nouns and verbs are the essential elements of sentences. A sentence may be complete with these alone,

while no other parts of speech could make a sentence.

6. Next in grammatical value to nouns and verbs are those words which *qualify* nouns and verbs, called adjectives and adverbs; and next to these latter are those words which qualify adjectives and adverbs, called also adverbs, though they are adjuncts of an inferior class to *adverbs proper*.

7. Of the other parts of speech the article is of the same nature as the Adjective; the Pronoun of the same nature as the Noun; the Preposition of the same nature as the Adverb; and the Interjection and Conjunction of the same nature as the Verb.

8. "We never speak but we say something" is an adage that is not merely sarcastic in its application. Every sentence says (or asserts) something, or asks something, or enjoins something; but in connection with that something, much more is frequently added of an explanatory or complementary nature. In conversation we *feel* what we wish to say, and we instinctively give prominence to the leading thought and subordinate the accessory parts of our sentences. On the printed page we have the whole of a sentence before the eye at once, principal and accessory parts alike, and in accordance with our view of the sense, we can, by varying the emphatic relation of the accents, make the sentence express any one of a half a dozen different thoughts as the principal idea. As in extemporary delivery our perfect knowledge of our own intention dictates the emphasis that best expresses our meaning; so, in reading, *a clear perception of the author's aim*, and *recollection of what has been said*, suggests the emphasis that is expressive of the intended meaning.

9. In extemporary delivery we do not pronounce whole sentences at a time, but clauses only; and each clause, as it is pronounced, receives such a modification of stress, inflexion, and modulation, as marks its relation to the dominant idea. We must apply the same principle to reading. Each *clause* contains a distinct idea, which might take the form of a separate grammatical sentence, and which is not so expressed only because its idea is subordinate to the principal thought with which it is associated in the grammatical period. Clauses then should be con-

sidered as distinct assertions, appeals or injunctions; and each SHOULD BE PRONOUNCED WITH TONES ACCORDANT WITH ITS OWN NATURE, merely modified as to pitch, force, time, and stress, in reference to the leading idea in the sentence.

10. Antithesis or contrast is involved in emphasis. We have seen that words, having a common accented syllable, as expulsive and repulsive, have the accent shifted to the syllable of difference when the words are used in contrast. So in sentences: the most important grammatical words will be pronounced without emphasis if the same words or any words involving the same idea have occurred in the context, and the leading emphasis will be given, perhaps, to some words of the most subordinate grammatical class which, but for the previous implication of the more important words, would have been pronounced entirely without accent.

11. The strongest emphasis is given to words that are suggestive of unexpressed antithesis. When antithesis is fully expressed, the first of the contrasted words will be emphatic only when it is new or antithetically suggestive in relation to the *preceding* context; it is not emphatic merely because an antithetic word follows. The second of the contrasted words *must* be emphatic, because opposed to the preceding term.

12. The effect on the meaning of a sentence produced by a change in the emphatic word, may be illustrated in an often quoted example, the full variability of which has not been brought out: "Do you ride to town to-day?" These six words may, as the emphasis varies, express seven distinct meanings, in any one mode of intonation, rising or falling. Thus,

Do you ride to town to-day'?

implying the fact of riding, and the destination "to town," and asking only as to the *time*, "to-day," or some other time.

Do you ride to town' to-day?

implying the riding, and the time, and asking only as to the *destination*, "to town," or to some other locality.

Do you ride to' town to-day?



implying the riding, and the time, and asking only as to the *direction*, "to" or from town.

Do you ride' to town to-day?

implying the time, the destination, and the fact of going, and asking only as to the *manner*. "riding," or some other mode of travelling.

Do you' ride to town to-day?

implying the going, and the manner of going, the time, and the destination, and asking only as to the *person*, "you" or some other.

Do' you ride to town to-day?

implying a foregone conclusion to the contrary, and intimating surprise as to the fact of going.

Do' you ride' to town' to-day'?

implying doubt or surprise as to each fact and circumstance in the question.

13. These seven accentual varieties of meaning may receive the peculiar expressiveness of either of the four varieties of Inflexion, so that no fewer than eight-and-twenty different expressions could be communicated by emphasis and tone in the utterance of this simple sentence.

14. To make the mode of applying the principle of emphasis perfectly clear, the best way will be to analyse a familiar piece of composition as an example.

## II. EXAMPLE OF EMPHATIC ANALYSIS.

### *Lines on the Burial of Sir John Moore.*

15. At the commencement of a Composition everything is, of course, new; and the first subject and predicate will be emphatic unless either is in the nature of things implied in the other.

"Not a *drum* | was heard, | not a funeral *note* |  
As | his corpse | to the *ramparts* | we hurried."

The subject "drum" will be accented and the predicate "was heard" unaccented, because the mention of a "drum" involves, in the nature of things, recognition by the sense of hearing. To accentuate "heard" would involve one of the false antitheses,

"Not a drum was heard," (because we were deaf)  
or,

"Not a drum was heard, (but only seen or felt.)

The second subject "note" will be *emphatic* because it is contrasted with "drum," and suggests the antithesis "not a note" (of any instrument.) "Funeral" is unaccented because pre-understood from the Title of the Poem. In the next line "as" will be separately accented because it has no reference to the words immediately following, but to the verb "we hurried." "His corpse" will be unaccented, because a funeral implies a corpse, and there is no mention in the context of any other than "his." The principal accent of the line may be given to "ramparts" or "hurried;" the former would perhaps be the better word, as it involves the antithesis

"To the ramparts," (and not to a cemetery.)

16. In the next two lines,

"Not a soldier | discharged his farewell *shot* |  
O'er the grave | where | our hero | was buried."

"Soldier" is implied in connection with "drum" and "ramparts," and the emphasis will fall on "shot," "discharged" being involved in the idea of "shot," and "farewell" being involved in the occasion to which "shot" refers—a funeral. In the next line no word is emphatic, as a "grave" is of course implied. "O'er" is implied in the nature of things, as the shot could not be discharged *under* the grave; "our hero" is the same as "his corpse," and "was buried" is involved in the mention of "corpse" and "grave."

17. In the next lines

"We buried him | darkly | at dead of *night*, |  
The sods | with our *bayonets* | turning."

the first clause will be unemphatic, as the fact has been already stated. To emphasize "buried" would suggest the false antithesis

"We buried him" (instead of leaving him on the battle-field.) "Darkly" and "at dead of night" convey the same idea; the latter being the stronger expression will receive the principal accent—on "night;"—and "darkly" will be pronounced parenthetically. "Turning the sods" is, of course, implied in the act of burying; the word "bayonets," therefore, takes the principal accent of the line, because involving the antithesis

"With our bayonets," (and not with spades.)

18. "By the struggling *moonbeam's* misty light,  
And the *lantern* | dimly burning."

In the first clause, "moonbeam's" will be accented, and "misty light" unaccented, because implied in "the *struggling moonbeam's*." "Lantern" in the second line will take the superior accent of the sentence, because, of the two sources of light spoken of, it is the more immediately serviceable on the occasion; and "dimly burning" will be unaccented, unless the forced antithesis be suggested.

"Dimly burning," (as with shrouded light, to escape observation.)

19. "No useless *coffin* | enclosed his breast;  
Not in sheet | nor in *shroud* | we wound him.

Emphasis on "coffin," because the word not only conveys a new idea, but is suggestive of contrast:—

"No coffin," (as at ordinary interments.)

No accent on "useless," because it would suggest the false antithesis.

"No *useless* coffin," (but only one of the least dispensable kind.)

"Enclosed his breast" without emphasis, because implied in the mention of "coffin." Emphasis on "breast" would convey the false antithesis.

(Not) "his breast," (but merely some other part of his body.)

"Sheet" and "shroud" in the second line express the same idea; the latter being the stronger term, takes the leading accent. "We wound him" unaccented, because implied in the idea of "shroud." The tones in these lines should be *rising*, to carry on the attention to the leading fact of the sentence predicated in the next lines.

20. "But | he lay | like a warrior taking his *rest*,  
With his martial *cloak* | around him.

"But" separately accented, because it does not refer to "he lay," which is of course implied in the idea of the dead warrior. To connect "but" with "he lay" would indicate the opposition to be.

"But he lay," (instead of assuming some other attitude.)

The reference is rather

(In "no coffin" or "shroud,") "but" in "his martial cloak."

In the simile that follows, no accent on "warrior," be-

cause he *was* a warrior, and not merely was "like" one. The principal emphasis of the whole stanza lies on "rest," which suggests the antithesis,

(As if) "taking his rest" (and not with the aspect of death.)

In the next line, the principal accent on "cloak;" "martial" being implied, unless intended contrast could be supposed between his "martial" and some other cloak; and "around him" being included in the idea of a warrior taking rest in his cloak.

21. "Few | and short | were the *prayers* | we said,  
And we spoke not | a word of *sorrow*."

The principal accent in the first line will be on the *subject* "prayers," but the two *predicates* "were few, and short," are also accented, because all the ideas are new; the predicates are subordinate to the subject only because the latter is placed last. Had the arrangement been reversed, the principal accent would have fallen on the second predicate "short." Thus:—

"The prayers we said were few and *short*."

No accent on "we said," because implied in the nature of "prayers," unless intended contrast could be supposed between "said" and *chanted*, or otherwise uttered. In the next line "spoke" being involved in "said," will be unaccented, unless the antithesis be suggested,

"We spoke not" (though we had the feeling) "of sorrow;" and "word" being involved in "spoke," will be unaccented, unless the antithesis be suggested,

(So far from making an oration) "we spoke not (even) a word."

"Not" must be united accentually with the word "spoke," as the negation refers to the verb, and not to the *object* "a word." To say

"We spoke | not a word,"

would be nonsense. "Sorrow," will be accented, unless either of the preceding words is emphasized; in the latter case "sorrow" would be unemphatic, because "spoke not (even) a *word*" would imply "of sorrow" as the feeling natural to the occasion.

22. "But | we | steadfastly | *gazed* | on the face of the dead.  
And | we *bitterly* thought | of the *morrow*."

The first four words will be separately pronounced, with the emphatic force on "gazed," which should have a falling turn because it completes the sense. "But" is separated from "we" because it does not connect that with any other pronoun, but "spoke" with "gazed." The pronoun, adverb, and verb, might be united in one accentual group, but such an utterance of this clause would be too light and flippant for the solemnity of the sentiment. "On the face" without emphasis, as no contrast can be intended between face and any other part of the body; "of the dead" unemphatic, because implied. In the next line "and" should have a separate accent; "we bitterly thought" may be united, with the accent on the adverb; "thought" being implied in the "steadfast gazing" of thinking beings. In the last clause "morrow" will be accented, because it introduces a new idea.

23. "We thought | as we hollowed his narrow bed.  
       And smoothed down his lonely pillow, |  
       That the foe | and the stranger | would *tread* o'er his head,  
       And *we* | far *away* | on the billow."

No emphasis in the first two lines, "we thought" having been already stated, and "as we hollowed and smoothed," &c. being implied in the making of a grave. The grammatical sentence is, "we thought that the foe," &c. "Foe" and "stranger" are accented, but not emphatic, as there can be no antithesis. Treading on the grave, whether by friend or foe, would be equally repugnant to the speaker's feelings. The emphasis of the sentence therefore lies on "tread." The next clause must be unemphatic, as there can be no antithesis intended to "o'er" or "his" or between "head" any other part of the body. "And we" will have the pronoun accented, because opposed to "foe," &c.; "far away" will have the adverb accented because suggesting

"Far away" (and not here to prevent the indignity.)  
 The meaning is not "away on the billow," but "away" no matter where; and "on the billow" is merely expletive.

24. "But *half* | of our heavy task | was done |  
       When the clock | struck the hour | for *retiring*."  
 Accent on "half" to suggest

"But half" (and not the whole.)

"Heavy" and "done" may be accented but not emphatic. In the second line the emphatic force must fall on the expressive complement of the predicate, "for retiring," because suggesting the antithesis

"For retiring" (and not indulging longer in our reverie.)

25. "And we heard | the distant | and random *gun*—  
That the *foe* | was suddenly firing."

The first clauses unemphatic, because implied in "the clock struck," which of course was also "heard." The emphasis of this line lies on "gun," which is antithetic to "clock." In the last line "foe" is emphatic, because antithetic to *friend*, understood as giving the signal for "retiring."

26. "*Slowly* | and *sadly* | we laid him down  
From the field of his fame, | fresh | and *gory*."

In this sentence the subject "we," the predicate "laid him down," and the expletive clause "from the field of his fame," are all implied in the occasion, and the accents fall on "slowly" and "sadly," and on "fresh and gory," which latter are complements of the object "him." The principal accent is on "gory" as the stronger of the two adjectives. The predicate includes all the words "laid him down from the field of his fame," which must be connectively read. A falling termination is necessary to disconnect the last clause from "fresh and gory," which would otherwise seem to refer to "field" or "fame."

27. "We carved not | a *line*, | and we raised not | a *stone*,  
But | we left him | *alone* | with his *glory*."

The accents in the first line will fall on "line" and "stone." The negatives must not be united with the objects but with the verbs. To read,

"We carved | not a line"

would be nonsense. In the second line "but" should be separately pronounced, because it does not refer to "we left him," which is implied as a matter of course, for even if they had raised a monument to mark the spot, they would equally have "left him." The meaning is equivalent to

"We left him" (with no monumental tablet or cairn, *but*) "alone with his glory."

The last are therefore the new and accented words.

28. "Lightly | they'll talk | of the spirit that's gone,  
And | o'er his cold ashes | *upbraid* him;  
But | *nothing* | *he'll* reck | if they let him sleep on |  
In the grave | where | a *Briton* | has laid him."

The emphasis in the first line falls on "lightly"—the expressive complement of the common-place predicate "will talk,"—antithesis being implied. Thus,

"Lightly" (and not reverently as he deserves.)

The subject "they" is used in the general sense of "people" and is unaccented; "of the spirit that's gone" is implied in connection with the subject of the poem. "And" in the second line, must be separate, to disconnect it from the expletive clause that follows; "upbraid" will be emphatic, as contrasted with the previous predicate,

(Not only) "talk lightly" (but even) "upbraid."

"But" in the third line, must be separate, to show the sense "notwithstanding" (these facts.) "Nothing he'll reck," the first word accented, but the principal emphasis on "he'll," to suggest the antithesis,

"He'll reck nothing" (although we shall.)

The only other emphasis is on "Briton," which is suggestive of an inference of pride in the nation whose chivalry will defend the hero's name and mortal remains from insult.

29. One example is as good as a thousand, if it have made the principle manifest, and if the reader have clearly seen it; but the importance of this department of elocution, involving, as it does, the processes of thought which must govern all intelligent delivery—yet which have not been systematically developed by previous authors—will justify farther illustration. The following Sonnet will repay the most careful study and analysis.

30. LEAR.—*Thomas Hood.*

A poor old king, with sorrow for my crown,  
Throned upon straw, and mantled with the wind,  
For Pity my own tears have made me blind,  
That I might never see my children's frown;  
And may-be, madness, like a friend, has thrown  
A folded fillet over my dark mind,  
So that unkindly speech may sound for kind;—  
Albeit, I know not. I am childish grown,

And have not gold to purchase wit withal.  
 I, that have once maintained most royal state,  
 A very bankrupt now, that may not call  
 My child, my child — all beggared, save in tears,  
 Wherewith I daily weep an old man's fate,  
 Foolish, and blind, and overcome with years.

31. The words "poor old king," are predicates to the subject "I" understood. Thus: "I am a poor old king." "Poor" in connection with "King" is more emphatic than "old" as it involves opposition of ideas, while any king may be old. But each of the three words is emphatic, the whole forming a climax, equivalent to

"I am a *poor* man—an *old* man—and, notwithstanding my poverty, I am a *King*!"

The idea of "King" of course involves the common paraphernalia of royalty—the crown, the throne, the mantle—and the emphasis in the next clauses will fall on the material words "*sorrow*," "*straw*," and "*wind*."

In the next sentence, the subject "tears" being involved, in "*sorrow*," before spoken of, the emphasis is reserved for the predicate "have made me *blind*."

The clauses "for pity" (the motive) and "that I might never *see*" &c. (the effect) have one idea in common, and, in such cases the emphasis is given to the stronger expression, which is in the latter clause.

The idea "that I might never see" is manifestly involved in "*blind*" and would be unemphatic, but that "*see*" has more than its literal force and is equivalent to "be conscious of."

In the objective clause "my *children's* frown," the word "*children's*" is strongly emphatic, as expressing the climax of unnaturalness; the idea of "*frown*" (or unkindness) is involved, in the fact of such parental "*sorrow*" in connection with children.

The substance of the next sentence is: "madness may have blinded my mind, as tears have blinded my eyes;" "madness" and "mind" are therefore antithetic to "tears" and "eyes," (understood,) "madness" being the prominent word, because it involves "mind."

The clause "like a friend" expresses the same idea as "for pity" in the preceding sentence; the phrase "has thrown a folded fillet" is a mere periphrasis of the idea



"made blind;" and "dark" is implied in the "filleted mind;" these words, therefore, have no force.

The idea of "unkindly speech" is kindred to that of "frown" in the preceding sentence, and unemphatic — unless the difference between "speech," an object of hearing, and "frown" one of sight, be considered important enough for emphasis. The predicate "may *sound*," following the idea of "speech," would be a mere expletive, if the word "sound" conveyed no more than its ordinary meaning; but it is emphatic because obviously equivalent to "may seem to sound" or "may deceptively sound." For what? Of course for the opposite of "unkind," or the deception would not be the act of a "friend;" therefore the idea "for kind" is involved.

The next sentence "Albeit I *know* not" brings the train of thought to a close, while, at the same time, it starts a new one, (the connective 'for' being understood.)

(for) "I am *childish* grown, and have not gold"—

There seems to be no coherence between these ideas, but the link is supplied in the close of the line "And have not gold to *purchase* wit withal." If the emphasis were on 'gold,' the inference would be that some other commodity might 'purchase wit;' but 'wit' not being marketable at all, the idea of "purchasing" it is the prominent one, and touchingly illustrative of the childish witlessness of 'the poor old King.'

In the next sentence, the subject "I," being without contrast, is unemphatic; the word "once," having no numerical force, but only the sense of 'formerly,' is implied in "have maintained;" "royal state" is implied in "King:" therefore the only emphatic word is "most."

"I that have once maintained *most* royal state,  
A very *bankrupt* now."

"Bankrupt," being opposed to "most royal state," is strongly emphatic; "now" is unemphatic although opposed to "once" because present time is involved in the statement "I am a bankrupt."

The idea of bankruptcy is intensified in what follows:

"A very bankrupt now, that may not call  
My *child* my child—*all* beggared."

The most inalienable of properties—his own offspring

— alienated in heart and from his heart, he has nothing left, and is thus totally “beggared.”

The form of the expression “call my child my child” is peculiar, the emphasis could not be given to either of the repeated words without involving a manifestly false antithesis. Thus:

“that may not call my child, *my* child”—

Whose then?— There can be no antithesis to “my;”

“that may not call my child, my *child*”—

What other relative then? None, of course.

The idea of ‘beggary’ suggests what the poor old man *possesses* in only too great abundance:

—“*all* beggared, *save* in tears

Wherewith I *daily* weep an old man’s fate.”

“Tears having been already spoken of, the emphasis is on “*save* ;” “weep” is implied in the mention of “tears” and the only other new word is “*daily*.”

In the last line of the Sonnet, the King’s unhappy condition is summed up, as he had before stated it, the only word not fully involved in the preceding lines being “*overcome*.”

“Foolish and blind and *overcome* with years.”

### III. REPETITIONS

32. The only exception to the rule that the emphatic is always the new idea, is to be found in sentences which contain a repetition or reduplication of an idea previously expressed. But the exception is more apparent than real, for the repeated word will generally be found to be suggestive of an antithesis between the ordinary meaning and some *special* acceptance of the word or phrase. When explanatory or complemental clauses are added to the repeated word, these of course contain something new, which will take the principal emphasis, while the repeated term receives a varying expression of appellatory, assertive, or referential tone.

33. When the repetition includes a clause or a sentence and not a word merely, the emphasis will be shifted to a different syllable at each repetition, or as often as may be practicable. Thus in the following lines from Dryden’s Ode on “Alexander’s Feast,”

"Aloft in awful state the god-like hero sat,  
 \* \* \* \* \*  
 The lovely Thais by his side sat like a blooming Eastern bride.  
 \* \* \* \* \*

Happy, happy, happy pair!  
 None but the brave,  
 None but the brave,  
 None but the brave,  
 Deserves the fair."

In such cases as "happy, happy," &c. the accents cannot be shifted, and variety must be given by change of tone. Either of the following arrangements would be effective.

"happy happy happy pair;" or

"happy happy happy pair."

The former of these is perhaps the better. It is equivalent to

Happy, yes, indeed happy. unlimitedly happy.

In such cases as "none but the brave," &c. where a *clause* is repeated, the accent may be shifted to a different syllable at each repetition. Thus,

None but the brave,  
 None but the brave,  
 None but the brave,  
 Deserves the fair!

In the first utterance of the clause the emphasis will be on "none," because brave is implied in the "god-like hero;" in the second, the accent may be either on "but" or "brave;" and in the third it will be on the word not accented in the second utterance. The notation given is equivalent to

"None but such a hero!  
 No, none but such as he!  
 None but the brave (as he is pre-eminently)  
 Deserves the fair!"

#### IV. EXAMPLES OF EMPHASIS.

34. Subjoined are a couple of Prose Extracts, in which the leading emphases are marked, in further illustration of the Principle of Emphasis. The intelligent student should be able to discover in the context the reasons for

the selection of the emphatic words, and also for the non-selection of the words which are undistinguished in the printing. A collection of short passages in Prose and Verse is added,—selected with special reference to the exercise,—in which the student should mark the emphatic words as directed at par. 36.

#### ON POETRY.—*Lord Macaulay.*

We think that as *civilization* advances, *Poetry* almost necessarily declines. Therefore, though we fervently *admire* those great works of imagination which have appeared in *dark* ages, we do not admire them the more *because* they have appeared in dark ages. On the *contrary*, we hold that the most wonderful and splendid proof of genius is a great poem produced in a *civilized* age. We cannot *understand* why those who believe in that most orthodox article of literary faith, that the earliest poets are generally the best, should *wonder* at the rule, as if it were the *exception*. Surely the uniformity of the phenomenon indicates a corresponding uniformity in the *cause*.

The *fact* is, that common observers reason from the progress of the *experimental* sciences to that of the imitative arts. The improvements of the *former* are gradual and *slow*. Ages are spent in collecting *materials*, ages more in separating and *combining* them. Even when a system has been *formed*, there is still *something* to add, to alter, or reject. In these pursuits, therefore, the first speculators lie under *great* disadvantages, and even when they *fail*, are entitled to praise. But it is not thus with *Music*, with *Painting*, or with *Sculpture*. Still *less* is it thus with *Poetry*. The progress of refinement *rarely* supplies these arts with better objects of imitation. It may indeed improve the *instruments* which are necessary to the mechanical operations of the musician, the sculptor, and the painter. But *language*, the machine of the *poet*, is best fitted for his purpose in its  *rudest* state. Nations, like individuals, first *perceive*, and then abstract. They *advance* from particular images to *general* terms. Hence the vocabulary of an *enlightened* society is *philosophical*, that of a *half* civilized people is *poetical*.

Perhaps no person can be a poet, or can even *enjoy* Poetry, without a certain *unsoundness* of mind, if anything which gives so much pleasure ought to be *called* unsoundness. By Poetry we mean not all writing in *verse*, nor even all *good* writing in verse; but we mean the art of employing words in such a manner as to produce an *illusion* on the imagination, the art of doing by means of words what the painter does by means of *colours*.

“As imagination bodies forth

The forms of things unknown, the *poet's* pen  
Turns them to *shapes*, and gives to airy *nothing*  
A local habitation and a name.”

*Truth* is indeed essential to Poetry; but it is the truth of *mad-*

ness. The *reasonings* are just, but the *premises* are false. After the first suppositions have been made, every thing ought to be *consistent*, but those first suppositions require a degree of *credulity* which almost amounts to a partial and temporary derangement of the *intellect*. Hence of all people *children* are the most imaginative. Every image which is strongly presented to their mental eye produces on them the effect of *reality*. In a rude state of society *men* are children with a greater variety of ideas. It is therefore in *such* a state of society that we may expect to find the poetical temperament in its *highest* perfection.

Poetry produces an illusion on the eye of the mind, as a magic lantern produces an illusion on the eye of the *body*. And, as the magic lantern acts best in a *dark* room, Poetry effects its purpose most completely in a *dark age*. As the light of *knowledge* breaks in upon its exhibitions, as the outlines of *certainity* become more definite, and the shades of *probability* more and more distinct, the hues and lineaments of the phantoms which the poet calls up grow fainter and *fainter*. We cannot unite the *incompatible* advantages of *reality* and deception, the *clear* discernment of truth and the exquisite enjoyment of *fiction*.

#### ON REVOLUTIONARY OUTRAGES.—Lord Macaulay.

If it were *possible* that a people brought up under an intolerant and arbitrary system could subvert that system *without* acts of cruelty and folly, half the *objections* to despotic power would be *removed*. We *deplore* the outrages which accompany revolutions. But the *more* violent the outrages, the more assured we feel that revolution was *necessary*. The violence of those outrages will always be *proportioned* to the ferocity and *ignorance* of the people, and the ferocity and ignorance of the people will be proportioned to the oppression and *degradation* under which they have been accustomed to live.

It is the character of revolutions, that we always see the *worst* of them at *first*. Till men have been some *time* free, they know not how to *use* their freedom. The natives of *wine* countries are generally *sober*. In climates where wine is a *rarity* intemperance abounds. A *newly* liberated people may be compared to a northern army encamped on the Rhine or the *Xeres*. When the soldiers in such a situation first find themselves able to indulge without restraint in such a rare and expensive *luxury*, nothing is to be seen but *intoxication*. Soon however plenty teaches *discretion*; and after wine has been for a few months their *daily* they become more temperate than they had been in the country. In the same manner, the final and *permanent* fruits of liberty are *wisdom*, moderation, and *mercy*. Its *immediate* effects are often atrocious *crimes*, conflicting *errors*, *scepticism* on points the most clear, *dogmatism* on points the most mysterious. It is just at *this* crisis that its *enemies* love to exhibit it. They pull down the scaffolding from the *half* finished edifice, and then ask in scorn *where* the promised splendor and comfort is to be found.

If such miserable sophisms were to prevail, there would *never* be a good house or a good government in the world.

There is only *one* cure for the evils which newly acquired freedom produces; and that cure *is* freedom. When a prisoner first leaves his cell he cannot bear the light of *day*. But the remedy is not to *remand* him into his dungeon, but to *accustom* him to the rays of the sun. The blaze of truth and *liberty* may at first dazzle and *bewilder* nations which have become half blind in the house of bondage. But let them gaze *on*, and they will *soon* be able to bear it. In a few years men learn to *reason*. The *extreme* violence of opinions *subsides*. Hostile theories *correct* each other. The scattered elements of truth *cease* to contend, and begin to *coalesce*. And at length a system of justice and *order* is educed out of the chaos. The maxim that no people ought to be free till they are fit to *use* their freedom, is worthy of the *fool* in the old story, who resolved not to go into the water till he had learnt to *swim*. If men are to wait for liberty till they become wise and good in *slavery*, they may indeed wait for *ever*.

## V. RESUMÉ OF THE PRINCIPLES OF SENTENTIAL ACCENT OR EMPHASIS.

35. I. All words expressive of ideas *new* to the context, are emphatic. II. Words used in contrast to a *preceding* term are emphatic in a stronger degree. III. All words suggestive of *unexpressed* antithesis are emphatic in the strongest degree. IV. Words which are of *necessity* implied, or the idea conveyed by which has been included in *former* expressions, *explanatory* terms, and repeated words—not suggesting a *special*, in opposition to their ordinary, acceptance — are unemphatic.

## VI. PASSAGES FOR EXERCISE IN THE SELECTION OF EMPHASIS.

36. Each of the following passages should be read three times. At the first reading insert a pencil *dot* below the accented *syllable* of the words selected for emphasis: at the second reading, draw a short *line* below the emphatic syllables: and at the third reading underline the *whole* of each emphatic word. An examination can then be made of the differences of marking at the various readings, and the reasons revolved on which words have been rejected or approved. Afterwards, but not before, compare with the Key appended to the Extracts.

1. ANECDOTE.—*Fuller.*

The Sidonian servants agreed amongst themselves to choose him to be their king who that morning should first see the sun. Whilst all others were gazing on the east, one alone looked on the west; some admired, more mocked him, as if he looked on the feet to find the eye of the face. But he first of all discovered the light of the sun shining on the tops of the houses. God is seen sooner, easier, clearer, in his operations than in his essence; best beheld by reflection in his creatures.

2. BLINDNESS.—*Milton.*

When I consider how my light is spent  
 Ere half my days, in this dark world and wide,  
 And that one talent which is death to hide  
 Lodged with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
 My true account, lest He, returning, chide;—  
 “Doth God exact day-labour, light denied?”  
 I fondly ask: but Patience, to prevent  
 That murmur, soon replies, “God doth not need  
 Either man’s work, or his own gifts; who best  
 Bear his mild yoke, they serve him best; his state  
 Is kingly; thousands at his bidding speed,  
 And post o’er land and ocean without rest;  
 They also serve who only stand and wait.

3. CHEERFUL PIETY.—“*Private Life.*”

The cultivation of cheerfulness is not sufficiently considered as forming part of the duty of a Christian; but it forms a very material part. It recommends religion to the world in general, and gives a brightness and charm to domestic life. Piety, with her skull and cross-bones, her haircloth, scourges, and fearful countenance, is a very repulsive personage; but Piety with her gentle silver tones of kindness, her hand of helpfulness, her glad smile, and eyes full of grateful hope fixed on Heaven, is attractive and beautiful. Cheerfulness ought to be one of the unfailing attributes of Christian Piety.

4. CONSOLATION IN MISFORTUNE.—*Lord North.*

Voltaire gives an account of an unfortunate man, who had lost a leg and an arm in one place; had his nose cut off and his eyes put out, in another; had been hung up and cut down, in a third; had been imprisoned by the Inquisition, and condemned to be burnt, and at last found himself chained to the oar as a galley-slave; and who, nevertheless, consoled himself with saying, “Thank God for all I have suffered! I should not otherwise have known the luxury of eating orange-chips and pistachio nuts in the harbour of Constantinople.”

5. CONTENTMENT.—*Warwick.*

There is no estate of life so happy in this world as to yield a Christian the perfection of content; and yet there is no state of life so wretched in this world, but a Christian must be content with it. Though I have nothing that may give me a true content, yet I will learn to be truly contented here with what I have. What care I, though I have not much? I have as much as I desire, if I have as much as I want; I have as much as the most, if I have as much as I desire.

6. COURTEOUSNESS.—*Leighton.*

The roots of plants are hid under the ground, so that themselves are not seen, but they appear in their branches, and flowers, and fruits, which argue there is a root and life in them: thus the graces of the Spirit planted in the soul, though themselves invisible, yet discover their being and life, in the tract of a Christian's life, his words and actions, and the whole frame of his carriage.

7. EQUALITY OF MEN.—*Bishop Horne.*

The different ranks and orders of mankind may be compared to so many streams and rivers of running water. All proceed from an original, small and obscure; some spread wider, travel over more countries, and make more noise in their passage than others; but all tend alike to an ocean, where distinction ceases, and where the largest and most celebrated rivers are equally lost, and absorbed with the smallest and most unknown streams.

## 8. ERROR AND IGNORANCE.

It is almost as difficult to make a man unlearn his errors as his knowledge. Mal-information is more hopeless than non-information; for error is always more busy than ignorance. Ignorance is a blank sheet, on which we may write; but error is a scribbled one, from which we must first erase. Ignorance is contented to stand still with her back to the truth; but error is more presumptuous, and proceeds in the backward direction. Ignorance has no light, but error follows a false one: the consequence is, that error, when she retraces her footsteps, has farther to go before she can arrive at the truth than ignorance.

9. EVIL SPEAKING.—*Warwick.*

It is not good to speak evil of all whom we know bad; it is worse to judge evil of any who may prove good. To speak ill upon knowledge shows a want of charity; to speak ill upon suspicion shows a want of honesty. To know evil of others, and not speak it, is sometimes discretion; to speak evil of others, and not know it, is always dishonesty. He may be evil himself who speaks good of others upon knowledge, but he can never be good himself who speaks evil of others upon suspicion.



## 10. FAITHFUL PRAYER.

Friend, thou must trust in Him who trod before  
 The desolate path of life :  
 Must bear in meekness, as He meekly bore,  
 Sorrow, and pain, and strife.  
 Think how the Son of God  
 These thorny paths hath trod ;  
 Think how He longed to go,  
 Yet tarried out for thee, the appointed woe.  
 Think of his weariness in places dim.  
 Where no man comforted, or cared for Him.  
 Think of the blood-like sweat  
 With which his brow was wet,  
 Yet how He prayed, unaided and alone,  
 In that great agony—"Thy will be done!"  
 Friend! do not thou despair,  
 Christ, from his heaven of heavens, will hear thy prayer.

11. FIGURATIVE LANGUAGE.—*Berkeley.*

Nothing is more natural than to make the things we know, a step towards those we do not know; and to explain, or represent things less familiar by others which are more so. We imagine before we reflect, and we perceive by sense before we imagine; and of all our senses sight is the most clear, distinct, various, agreeable, and comprehensive. Hence it is natural to assist the intellect by the imagination, the imagination by sense, and the other senses by sight. Hence figures, metaphors, and types. We illustrate spiritual things by corporeal; we substitute sounds for thoughts, and written letters for sounds; emblems, symbols, and hieroglyphics, for things too obscure to strike, and too various or too fleeting to be retained. We substitute things imaginable for things intelligible; sensible things for imaginable, smaller things for those that are too great to comprehend easily, and greater things for such as are too small to be discerned distinctly; present things for absent, permanent for perishing, and visible for invisible.

12. FLOWERS.—*Mary Howitt.*

God might have bade the earth bring forth enough for great and small,  
 The oak tree and the cedar tree, without a flower at all.  
 The ore within the mountain mine requireth none to grow;  
 Nor doth it need the lotus flower to make the river flow.  
 The clouds might give abundant rain, the nightly dews might fall,  
 And the herb that keepeth life in man might yet have drunk them all;  
 Our outward life requires them not: then wherefore had they birth?  
 To minister delight to man,—to beautify the earth,—  
 To whisper hope, to comfort man whene'er his faith is dim:—  
 For who so careth for the flowers, will care much more for him.

13. FORGIVING DISPOSITION.—*Sterne.*

The brave only know how to forgive; it is the most refined and generous pitch of virtue human nature can arrive at. Cowards have done good and kind actions; cowards have even fought, nay, sometimes even conquered; but a coward never forgave; it is not in his nature; the power of doing it flows only from a strength and greatness of soul, conscious of its own force and security, and above the little temptations of resenting every fruitless attempt to interrupt its happiness.

14. FRUITLESS RESOLUTIONS.—*Shakespeare.*

At thirty, man suspects himself a fool;  
Knows it at forty, and reforms his plan;  
At fifty, chides his infamous delay,—  
Pushes his prudent purpose to resolve;  
In all the magnanimity of thought,  
Resolves, and re-resolves, then dies the same.

15. GRATEFUL RECOGNITION — ARGUS.—*Pope.*

When wise Ulysses,—from his native coast,  
Long kept by wars, and long by tempest tossed,—  
Arrived at last, poor, old, disguised, alone,  
To all his friends, and e'en his queen, unknown;  
Changed as he was, with age, and toils, and cares.  
Furrowed his reverend face, and white his hairs,  
In his own palace forced to ask his bread,  
Scorned by those slaves his former bounty fed;  
Forgot of all his own domestic crew;—  
The faithful dog alone his rightful master knew.  
Unfed, unhoused, neglected, on the clay,  
Like an old servant now cashiered he lay;  
Touched with resentment of ungrateful man,  
And longing to behold his ancient lord again.  
Him, when he saw, he rose, and crawled to meet,—  
'Twas all he could—and fawned and kissed his feet—  
Seized with dumb joy—then falling by his side,  
Owned his returning lord, looked up, and died!

## 16. KNOWLEDGE AND WISDOM.

Knowledge and wisdom, far from being one,  
Have oft-times no connexion. Knowledge dwells  
In heads replete with thoughts of other men;  
Wisdom, in minds attentive to their own.  
Knowledge—a rude unprofitable mass,  
The mere materials with which wisdom builds,—  
Till smoothed, and squared, and fitted to its place,  
Does but encumber whom it seems to enrich:  
Knowledge is proud, that he has learned so much;  
Wisdom is humble, that he knows no more.

## 17. MAN.

Like to the falling of a star,  
 Or as the flights of eagles are,—  
 Or like the fresh spring's gaudy hue,  
 Or silver drops of morning dew;  
 Or like a wind that chafes the flood,  
 Or bubbles which on water stood:  
 Even such is man, whose borrowed light  
 Is straight called in, and paid to night:—  
 The wind blows out, the bubble dies,  
 The spring entombed in Autumn lies,—  
 The dew's dried up, the star is shot,  
 The flight is past, and man forgot.

18. ON LITERARY EXTRACTS.—*Willmott.*

Johnson condemns the belief that a poet can be introduced to a just reputation by select quotations; and compares a critic who should make the attempt, to the famous pedant in Hierocles, who, when he wished to sell his house, carried a specimen brick in his pocket. Such a sentiment was natural and appropriate upon the lips of an editor of a great dramatic poet; but that it did not extend to literary extracts, we know from Boswell, to whom Johnson often expressed his love of those little volumes of "Beauties," by which celebrated authors have been recommended to the vulgar. A thousand persons will read a page, who would never open a folio. A single flower may induce a wanderer to visit the garden; a single bunch of grapes may allure him into a land of promise.

19. POLITENESS.—*Lord Chatham.*

As to politeness, many have attempted its definition. I believe it is best to be known by description; definition not being able to comprise it. I would, however, venture to call it benevolence in trifles, or the preference of others to ourselves, in little, daily, hourly occurrences in the commerce of life. A better place, a more commodious seat, priority in being helped at table; what is it but sacrificing ourselves in such trifles to the convenience and pleasure of others? And this constitutes true politeness. Bowing, ceremonies, formal compliments, stiff civilities, will never be politeness; that must be easy, natural, unstudied, manly, noble. And what will give this—but a mind benevolent and perpetually attentive to exert that amiable disposition towards all you converse and live with? Benevolence in great matters takes a higher name, and is the Queen of Virtue.

20. SELF-SATISFACTION.—*Hare.*

Thorwaldsen being found by a friend one day somewhat out of spirits, was asked whether anything had occurred to distress him; he answered, "My genius is decaying." "What do you mean?" said the visitor. "Why, here is my statue of Christ;

it is the first of my works that I have ever felt satisfied with. Till now, my idea has always been far beyond what I could execute; but it is no longer so; I shall never have a great idea again."

### 21. TEMPER.—*"Private Life."*

There are persons who, on the subject of temper, plead a sort of prescriptive right to indulgence, on the ground of constitutional infirmity, or hereditary entailment; but before such pleas can be considered valid in the court of Conscience, let such persons ask themselves, whether there are no circumstances sufficiently powerful, whether there is no presence sufficiently august to awe them into self-control; whether in certain moments of their lives they have not found the most indignant feelings controllable, the fiercest blaze of passion repressible? If this be the case—and experience will generally attest that it is so—the plea of necessity falls to the ground: for we should never forget that, in every moment of our lives, we are in a Presence the most august, under the vigilant observation of a Being, compared to whose glance, the gaze of an assembled world is powerless and insignificant.

### 22. TO THE BUTTERFLY.—*Rogers.*

Child of the sun! pursue thy rapturous flight,  
Mingling with her thou lov'st in fields of light.  
And where the flowers of paradise unfold,  
Quaff fragrant nectar from their cups of gold:  
There shall thy wings, rich as an evening sky,  
Expand and shut with silent ecstasy.  
Yet, wert thou once a worm,—a thing that crept  
On the bare earth, then wrought a tomb, and slept.  
And such is man! soon from his cell of clay  
To burst, a seraph, in the blaze of day.

### 23. TIME.

Time moveth not! our being 'tis that moves:  
And we, swift gliding down life's rapid stream,  
Dream of swift ages, and revolving years,  
Ordained to chronicle our passing days:  
So the young sailor, in the gallant bark  
Scudding before the wind, beholds the coast  
Receding from his eyes, and thinks the while,  
Struck with amaze, that he is motionless.  
And that the land is sailing.

### 24. VEGETATION.

Say what impels, amidst surrounding snow  
Congealed, the crocus' flaming bud to glow?  
Say what retards, amidst the summer's blaze,  
The autumnal bulb, till pale declining days?

The God of Seasons, whose pervading power  
Controls the sun, or sheds the fleecy shower;  
He bids each flower his quickening word obey,  
Or to each lingering bloom enjoins delay.

25. WIT.—*Pope.*

True wit is Nature to advantage dressed.  
What oft was thought, but ne'er so well expressed;  
Something whose truth, convinced at sight, we find,  
That gives us back the image of our mind.  
As shades more sweetly recommend the light,  
So modest plainness sets off sprightly wit.  
For works may have more wit than does them good,  
As bodies perish through excess of blood.

37. KEY TO THE EMPHATIC WORDS IN THE FORE-  
GOING EXTRACTS.

1. Sidonian, agreed, King, Sun, one, west, mocked, feet, face, he, houses, God, his, reflection.
2. Light, half, hide, more, account, labour, Patience, need, bear, they, kingly, thousands, ocean, also, stand.
3. Cheerfulness, duty, very, recommends, world, domestic, cross, tearful, repulsive, kindness, hand, hope, beautiful, unfailing.
4. Voltaire, leg. arm, nose, eyes, up, Inquisition, burnt, galley, consoled, thank, otherwise, pistachio, Constantinople.
5. No, happy, content, yet, wretched, must, give, learn, have, much, desire, want, most.
6. Roots, hid, branches, flowers, fruits, is, Spirit, discover, their, whole.
7. Orders, streams, all, obscure, noise, alike, ceases, celebrated, equally, un(known).
8. Almost, errors, hopeless, non-(information), busy, blank, scribbled, erase, still, proceeds, no, false, consequence, farther, ignorance.
9. Speak, know, judge, good, knowledge, charity, suspicion, honesty, not, discretion, know, always, evil, never, suspicion.
10. Trust, before, bear, He, sorrow, God, longed, thee, weariness, no, Him, blood, prayed, Thy, despair, hear.
11. Natural, know, not, less, more, imagine, reflect, sense, sight, comprehensive, intellect, imagination, sense, other, sight, figures, spiritual, corporeal, sounds, letters, hieroglyphics, obscure, retained, imaginable, intelligible, sensible, smaller, easily, greater, distinctly, present, permanent, in(visible).
12. Might, enough, flower, ore, river, dew, herb, all, outward, not, wherefore, delight, beautify, hope, faith, so, more, him.
13. Brave, forgive, can, cowards, kind, fought, conquered, never, nature, greatness, conscious, above, interrupt.
14. Thirty, suspects, fool, knows, forty, plan, fifty, chides, resolve, thought, re-(resolves), dies.
15. Ulysses, long, tempest, arrived, queen, unknown, was,

bread, scorned, forgot, dog, knew, clay, resentment, longing, when, crawled, kissed, falling, died.

16. One, connexion, knowledge, other, wisdom, own, knowledge, materials, encumber, proud, wisdom, humble, more.

17. Star, eagles, spring's, dew, wind, bubbles, even, man, in, night, out, bubble, autumn, dew's, star, flight, forgot

18. Johnson, condemns, poet, just, quotations, attempt, Hierocles, house, brick, appropriate, editor, not, Boswell, love, beauties, recommended, thousand, page, folio, flower, garden, grapes, land.

19. Politeness, many, definition, description, able, benevolence, trifles, others, place, commodious, helped, sacrificing, constitutes, never, easy, manly, give, perpetually, all, great, Queen.

20. Thorwaldsen, spirits, occurred, genius, mean, Christ, first, satisfied, far, never.

21. Temper, indulgence, constitutional, valid, ask, no, control, indignant, fiercest, if, is, ground, never, every, are, most, world, insignificant.

22. Sun, pursue, lov'st, paradise, nectar, sky, ecstasy, worm, earth, man, his, seraph.

23. Time, not, being, dream, chronicle, sailor, receding, he, motionless, land.

24. What, snow, crocus, retards, autumnal, God, controls, shower, He, lingering.

25. Wit, dressed, well, sight, our, shades, light, plainness, good, blood.

## VII. THE LANGUAGE OF PASSION.

38. The Expressive Notation illustrated in the preceding pages will be found to contain the *elements* of expressiveness of nearly all the Passions. It is analytical of the leading *functional* manifestations of emotion; but as these are often complex, a more general indication of sentiment will sometimes be convenient.

39. An extensive collection of Extracts, embodying the LANGUAGE OF PASSION, is added, to furnish material for exercise. The ruling Sentiment in each passage should be noted in the margin, and the passage read so as to give expression to the sentiment indicated. The exercise will be found not only highly improving to Style, but valuable as a mental discipline for the development of critical acumen, and the formation of a habit of close attentiveness in general reading.

40. The principal accented and emphatic words are indicated by *italics*. No attempt is made to show the

relative force of the emphases. Something must be left to the reader's own judgement. He may with advantage *underline* such of the italicized words as are *suggestive* of a meaning not fully *expressed*.

41. In addition to the ordinary marks of punctuation, the *Clause* ( | ), the *Break* ( ... ) and the Significant *Pause* ( ~ )—are introduced.

### VIII. EMPHASIZED EXERCISES IN THE LANGUAGE OF PASSION.

#### ABSORBING LOVE.—*P. J. Bailey.*

The only music | he  
Or learned or listened to, was from the lips  
Of her he *loved*;—and *that* he learnt by *heart*.  
Albeit she would *try* to teach him tunes,  
And put his *fingers* on the keys; but he  
Could only *see* ... *her* eyes, and ... *hear* her voice,  
And *feel* ... *her touch*.

#### ADMIRATION.—*Shakespeare.*

What you do  
Still *better*s what is done. When you *speak*, sweet.  
I'd have you do it *ever*: when you *sing*,  
I'd have you buy and *sell* so; so give *alms*;  
*Pray* so; and, for the ordering your *affairs*,  
To sing *them* too. ~ When you do *dance*, I wish you  
A wave of the *sea* ... that you might ever do  
Nothing *but* that: move still, still so.  
And *own* no other function. *Each* your doing—  
So singular in each particular—  
*Crowns* what you are doing, in the *present* deeds,  
That *all* your acts are queens.

#### ADMONITION TO CONSISTENCY.—*Shakespeare.*

Remember *March*, the *Ides* of March remember!  
Did not great *Julius* bleed for *justice*' sake?  
*What* villain touch'd his body, that did stab,  
And *not* for justice? What! shall one of us,  
That struck the foremost man of all this *world*,  
But for *supporting* robbers; shall we now  
Contaminate *our* fingers with base bribes;  
And sell the mighty space of our large honours ...  
For so much ... *trash* as may be grasped thus?—  
I had rather be a *dog*, and bay the moon,  
Than ... *such* a Roman.

A DREAM.—*Republic of Letters.*

Thus spoke I to a vision of the night:—  
 "O. joy! A *dream*? *Thank* heaven that it is fled!  
 For know you not, I dreamt that you were *dead*:—  
 And with the dream my soul was *sickened* quite,  
 But since you're *here*, and since my heart is light,  
*Come*, as of old, and let us wandering seek  
 Yon high and lovely hill, upon whose height,  
 Which looks on all we value, we may speak  
 As we were *wont*, amid its bracing air,  
 And pluck the while its crowned jewels there:  
 For—[how I know not | but 'tis *long* ago  
 Since last we met... *Ha!* *Wherefore* look you so?  
 And why this... *dimness*?" —Horror! 'twas the *Ghost*  
 Alone I saw | of him I loved and lost!

ADVICE.—*Shakespeare.*

Give thy thoughts no *tongue*,  
 Nor any *unproportion'd* thought his *act*.  
 Be thou familiar, but by no means *vulgar*.  
 The *friends* thou hast, and their adoption *tried*,  
*Grapple* them to thy soul with hooks of steel:  
 But do not dull thy palm with entertainment  
 Of each *new* hatch'd and unfledg'd comrade. Beware  
 Of *entrance* to a *quarrel*; but *being* in,  
 Bear it, that the *opposer* may beware of *thee*.  
 Give every man thine *ear*, but *few* thy *voice*.  
*Take* each man's censure, but reserve *thy* judgement:  
 This above *all*, to thine own *self* be true,  
 And it must follow, as the night the day,  
 Thou *canst* not then be false to *any* one.

AFFECTION.—*J. S. Knowles.*

Men go *mad*  
 To lose their hoards of *pelf*, when, hoards as rich  
 With industry may come in time *again*!  
 Yet they go mad... it happens *every* day.  
 Have not some *slain* themselves? Yet, if a *maid*,—  
 Who finds she has... *nothing*| garner'd up,  
 Where she believed she had a *heart* in store  
 For one *she* gave away—is desperate,  
 You *marvel* at her! *Marvel*!—when the *mines*—  
 Of all the earth—are poor as *beggary*  
 To make *her* rich again! Am I *ashamed*  
 To tell thee this? No!—Save the love we pay  
 To *Heaven*, *none* purer, holier, than that  
 A virtuous woman feels for him she'd cleave  
 Through *life* to. *Sisters* part from sisters—brothers  
 From *brothers*—children from their *parents*—but  
 Such woman from the *husband* of her choice...  
*Never*.



AFFECTIONATE REMEMBRANCE.— *Wordsworth.*

She dwelt among the *untrodden* ways beside the springs of Dove.  
 A maid whom there were none to *praise*, and *very* few to *love*:—  
 A *violet*, by a mossy stone half *hidden* from the eye!—  
 Fair as a *star*, when only *one* is shining in the sky.  
 She lived *unknown*, and few could know when *Lucy ceased* to be,  
 But . . . she is in her grave — and, oh, the *difference* to *me*!

AMBITION.— *Byron.*

Ay — father! I have *had* those earthly visions  
 And noble aspirations, in my youth,  
 To make my own the mind of *other* men,  
 The *enlightener* of nations; and to *rise* . . .  
 I knew not *whither* — it *might* be to *fall*;  
 But fall, even as the mountain *cataract*,  
 Which, having leapt from its more dazzling height,  
 Even in the foaming strength of its abyss,  
 Lies low, but *mighty* still. ♪ But . . . this is *past*;  
 My thoughts *mistook* themselves.

ANGER.— *Shakespeare.*

Not *speak* of Mortimer!

Zounds, I *will* speak of him; and let my soul  
 Want mercy, if I do not *join* with him.—  
 Yea, on his part, I'll empty all these veins,  
 And shed my dear blood, drop by *drop*, i' the dust,  
 But I will *lift* the down-trod Mortimer  
 As high i' the air as this unthankful *king*;  
 As this ingrate and *canker'd* Bolingbroke.  
 Those prisoners I shall *keep*.— I *will*; that's flat. ♪  
 He said he would not *ransom* Mortimer;  
 Forbad my tongue to *speak* of Mortimer  
 But I will find him when he lies *asleep*,  
 And in his ear I'll *holla* — *Mortimer*!  
 Nay,  
 I'll have a *starling* shall be taught to speak  
 Nothing *but* — *Mortimer*, . . . and *give* it him,  
 To keep his anger *still* in motion.

ANGRY SURPRISE.— *Shakespeare.*

Gone . . . to be *married*! — gone to swear a *peace*!  
*False* blood to false blood joined! Gone . . . to be *friends*! —  
 Shall *Lewis* have *Blanch*? and *Blanch* those *provinces*?  
 It is not so: — thou hast *mis-spoke*. — *mis-heard*! ♪  
 Be well advised, tell o'er thy tale *again* . . .  
 It *cannot* be: — thou dost but *say* 'tis so, ♪  
 What dost thou mean by shaking of thy head?  
 Why dost thou look so sadly on my *son*?  
 What means that hand upon that breast of thine?

h.  
Dove.  
ove:—

to be,

Why holds thine eye that lamentable rheum,—  
Like a proud river peering o'er his bounds?  
Be these sad sighs *confirmers* of thy words?  
Then speak again; . . . not *all* thy former tale,  
But this *one* word,—whether thy tale be *true*?

APPARITION.—*Shakespeare.*

How *ill* this taper burns! . . . *Ha!* who comes here? ☞  
I think it is the weakness of my eyes,  
That shapes this . . . *monstrous* apparition—  
It *comes* upon me:—*art* thou . . . *any* thing?  
Art thou some god, some angel, or some *devil*,  
That mak'st my blood cold, and my *hair* to stand, . . .  
*Speak* to me . . . *what* thou art.

APPREHENSION.—*Lee.*

When the sun *sets*, *shadows* that showed at noon  
But small, appear most *long* and *terrible*:  
So, when we think *fate* hovers o'er our heads,  
Our *apprehensions* shoot beyond all bounds;  
*Owls*, *ravens*, *crickets*, seem the watch of *death*;—  
Nature's worst *vermin* scare her godlike sons.  
*Echoes*, [the very leaving of a voice,  
Grow babbling *ghosts*, and call us to our *graves*.  
Each *mole*-hill thought swells to a huge *Olympus*;  
While we, fantastic dreamers, *heave* and puff,  
And sweat . . . with an *imagination's* weight.

ASSUMED BLUNTNESS.—*Shakespeare.*

This is some fellow  
Who, having been *praised* for bluntness, doth *affect*  
A *saucy* roughness; and constrains the garb,  
Quite from his *nature*.—He *cannot flatter* . . . *he!*  
An *honest* mind and plain,—he *must* speak truth: ☞  
An' they will take it . . . so;—if *not* . . . he's plain. ☞  
These kind of knaves I *know*, which in this . . . *plainness*  
Harbour more *craft*, and more corrupter ends,  
Than *twenty* silly, ducking observants,  
That stretch their duties nicely.  
Fetch forth the *stocks*, ho! ☞  
You *stubborn* ancient knave, you reverend *braggart*.  
We'll *teach* you . . . *Fetch* forth the stocks: . . .  
As I've life and honour, there shall he sit till *noon*.

AUTHORITY.—*Shakespeare.*

O, it is excellent  
To have a giant's *strength*; but it is tyrannous  
To *use* it like a giant.  
Could great men *thunder*  
As *Jove* himself does, Jove would ne'er be *quiet*: . . .

For *every* pelting petty officer,  
Would use his heaven for thunder; *nothing but* thunder.—  
Merciful *Heaven!*

*Thou*, rather, with thy sharp and sulphurous bolt,  
Splitt'st the unwedgeable and gnarled *oak*,  
Than the soft myrtle.—O, but *man*, proud man!  
Drest in a little brief authority;  
Most *ignorant* of what he's most *assured*—  
His glassy essence.—like an angry *ape*,  
Plays such fantastic tricks, before high Heaven,  
As make the *angels weep*.

#### AVARICIOUS AGE.—*Young.*

Oh, my coevals! *remnants* of yourselves!  
Poor human *ruins*, tott'ring o'er the grave!  
Shall we, shall aged *men*, like aged trees,  
Strike *deeper* their vile root, and *closer* cling,  
Still more enamour'd of this wretched soil?  
Shall our pale, wither'd hands, be still stretched out,  
Trembling, at once with *eagerness* and age?  
With avarice and *convulsions* grasping hard?  
Grasping . . . at *air*! for *what* has earth beside?  
Man *wants* but little; nor that little *long*:  
How *soon* must he resign his very *dust*!

#### BEAUTY.—*Blair.*

Beauty! thou pretty *play*-thing! dear *deceit*!  
That steals so *softly* o'er the stripling's heart,  
And gives it a new *pulse*, unknown before;—  
The *grave discredits* thee. Thy charms *expung'd*,  
Thy roses faded, and thy lilies soiled.—  
What had'st thou *more* to boast of? Will thy lovers  
Flock round thee *now*, to gaze and do thee homage?  
Methinks I *see* thee, with thy head laid low;  
Whilst, surfeited upon thy damask cheek,  
The high fed *worm* in lazy volumes roll'd,  
Riots unscar'd. For *this*, was all thy caution!  
For this, thy painful labours at the *glass*,  
To improve those charms, and keep them in repair.  
For which the spoiler *thanks* thee not? Foul feeder!  
Coarse fare and *carrion* please thee full as well,  
And leave as keen a relish on the sense.

#### BEREAVEMENT.—*Alex. Bell.*

*Each* has his woe, and *I*, alas, have mine.  
All *common* sorrows are in common *shared*;  
But there's a *climax* of calamity  
Which settles in some *solitary* breast.  
The angry winds and flooding rains oft spread  
A *general* wreck; while the electric fire

A single victim strikes.— O, I have been  
A husband and a father! ♪ Now, alas!  
I'm childless, widowed, hopeless, aimless!

BOASTFUL CHALLENGE.— *Shakespeare.*

Show me what thou'lt do;

Woul't weep? woul't fight! woul't fast? woul't tear thyself?  
Woul't drink up Esil? eat a crocodile?  
I'll do't.— Do'st thou come here to *whine*,  
To outface me with leaping in her grave?  
Be buried quick with her. . . and so will I:  
And if thou prate of *mountains*, let them throw  
Millions of acres on us; till our ground,  
Singeing its pate against the burning zone,  
Make *Ossa* like a *wart*! Nay! ♪ an' thou'lt *mouth*,  
I'll rant as well as thou.

CHARITY.— *Crabbe.*

An *ardent* spirit dwells with Christian love,—  
The *eagle's* vigour in the pitying *dove*:  
'Tis not enough that we with sorrow *sigh*,  
That we the wants of *pleading* man supply  
That we in *sympathy* with sufferers feel,  
Nor hear a grief without a *wish* to heal:—  
Not these suffice:— to sickness, pain, and wo.  
The Christian spirit loves with aid to *go*; ♪  
Will not be *sought*, waits not for Want to plead,  
But *seeks* the duty—nay, *prevents* the need;—  
Her utmost aid to *every* ill applies.  
And plans relief for *coming* miseries.

CHEERFULNESS.— *Shakespeare.*

Now, my co-mates and brothers in exile,  
Hath not old custom made this life *more* sweet  
Than that of painted *pomp*? Are not these woods  
More free from *peril* than the envious *court*?  
Here feel we but the penalty of *Adam*,  
The *season's* difference;—as the icy fang  
And churlish chiding of the winter's *wind*,—  
Which . . . when it bites and blows upon body.  
Ev'n till I *shrink* with cold, I *smile*, ♪ and say.  
*This* is no *flattery*; these are counsellors  
That feelingly persuade me . . . *what I am*.  
*Sweet* are the uses of Adversity;  
Which, like the toad, ugly and venomous,  
Wears yet a precious *jewel* in its head;  
And this our life, [exempt from public haunts,]  
Finds *tongues* in *trees*, *books* in the running *brooks*;  
*Sermons* in *stones*, and good in *every* thing.

CLOSE OF A GUILTY CAREER.—*Shakespeare.*

I have liv'd long enough : my *May* of life  
 Is fall'n into the *sear*. the yellow leaf :  
 And that which *should* accompany old age,—  
 [As honour, love, obedience, troops of *friends*,]  
 I must not look to have ; but, in their stead,  
*Curses* . . . noi ioud, but *deep*,—mouth-honour,—*breath*, ☹  
 Which the poor heart would *fain* deny, but *dare* not.

CONFIDENCE.—*Byron.*

That's *false* ! a *truer*, *nobler*, *trustier* heart,  
 More loving, or more loyal, *never* beat  
 Within a human breast. I would not *change*  
 My exil'd, persecuted, mangled husband—  
 Oppress'd, but *not* disgraced, crushed, overwhelm'd—  
 Alive or *dead*, for Prince or Paladin,  
 In story or in fable—with a *world*  
 To back his suit ☹ *Dishonour'd* !—He dishonour'd !  
 I tell thee, Doge, 'tis *Venice* is dishonour'd.

CONFLICTING PASSIONS.—*Shakespeare.*

Thou think'st 'tis much, that this contentious *storm*  
 Invades us to the skin :—so 'tis to *thee* ;  
 But where the *greater* malady is fixed.  
 The lesser is scarce *felt*. Thou'dst shun a *bear* ; . . .  
 But if thy flight lay toward the raging *sea*,  
 Thou'dst *meet* the bear i' the mouth. When the *mind*'s free,  
 The body's *delicate* : the *tempest* in my mind  
 Doth from my senses take *all* feeling else.  
 Save . . . what . . . beats there. ☹ *Filial* ingratitude ! . . .  
 Is it not as this mouth should tear his *hand*  
 For lifting food to't?—But I will *punish* home ! ☹  
 No, I will weep no more. ☹ In *such* a night  
 To shut me out ! . . . Pour *on* ; I will endure : ☹  
 In such a night as *this* ! O Regan—Goneril !—  
 Your old kind *father*, whose frank heart gave *all* . . .  
 O, that way *madness* lies : ☹ let me *shun* that.  
 No more of that.—Pry'thee go in ; seek thine own ease ;  
 This tempest will not give me leave to *ponder*  
 On things would hurt me *more*.—But I'll go in !—  
 In, boy ; go first. ☹ I'll *pray*. and then I'll sleep. ☹  
 Poor *naked* wretches, wheresoe'er you are,  
 That bide the pelting of this pitiless storm,  
 How shall your houseless heads, and unfed sides,  
 Your loop'd and window'd raggedness, *defend* you  
 From reasons such as these ? . . . O, I have ta'en  
 Too little *care* of this ! ☹ Take *physic*, pomp ;—  
 Expose *thyself* to feel what wretches feel, . . .  
 That thou may'st shake the superflux to them,  
 And show the *heavens* more just.

CONTEMPTUOUS REPROACH.—*Shakespeare.*

Thou *slave*, thou wretch, thou *coward*,  
 Thou little valiant, *great* in villany!  
 Thou ever strong upon the *stronger* side!  
 Thou *Fortune's* champion, thou dost never fight  
 But when her humorous ladyship is *by*  
 To teach thee safety! *☞* thou art *perjur'd* too,  
 And sooth'st up greatness. What a *fool* art thou,  
 A ramping fool; to brag, and stamp, and *swear*  
 Upon my party! Thou cold-blooded slave,  
 Hast thou not spoke like thunder, *on* my side...  
 Been *sworn* my soldier! bidding me *depend*  
 Upon thy stars, thy fortune, and thy strength?...  
 And dost thou not fall over to my *foes*? *☞*  
 Thou wear a *lion's* hide! *doff* it for shame,  
 And hang a *calf's* skin on those recreant limbs.

CONSTANCY.—*Milton.*

Certain, my resolution is | to *die*.  
 How can I live without *thee*! how forego  
 Thy converse sweet, and love so dearly join'd,  
 To live again in these wild woods... *forlorn*!  
 Should God create *another* Eve, and I  
 Another rib afford, yet loss of thee  
 Would *never* from my heart! no, no; I feel  
 The link of *nature* draw me; flesh of *my* flesh,  
*Bone* of my bone thou art, and from thy state  
 Mine *never* shall be parted, ... bliss or *woe*.

CONTRADICTION.—*Lloyd.*

- "Here, Cicely, take away my *gun*:  
 How shall we have these *starlings done*?"  
 "—Done! what my love? your wits are *wild*!  
 Starlings, my dear! they're *thrushes*, child."  
 "Nay, now, but look, consider, wife,  
 They're *starlings*." (?) "No, upon my life!  
 Sure I can judge as well as *you*...  
 I *know* a thrush, and starling too."  
 "Who was it *shot* them, you or I?  
 They're *Starlings*!"—"Thrushes!"—"Wife... you *lie*."  
 "Pray, Sir, take *back* your dirty word.  
 I *scorn* your language... as your *bird*;  
 It ought to make a husband *blush*,  
 To treat a wife so... 'bout a... *thrush*."  
 "Thrush, Cicely!"—"Yes."—"A *starling*!"—"No."  
 The lie *again*, and then... the *blow*.

CRAFTY ADVICE.—*Rowe.*

Learn to *dissemble wrongs*, to *smile* at injuries,  
 And suffer . . . crimes thou want'st the power to *punish* :—  
 Be *easy*, affable, familiar, *friendly* :—  
 Search, and know all mankind's mysterious ways ;  
*But* . . . trust the secret of *thy* soul to *none* !  
 This is the way,  
 This *only*, to be *safe* in such a world as this is.

CRAFTY MALIGNITY.—*Milton.*

Let me not *forget* what I have gained  
 From their own mouths : *All* is not theirs, it seems :  
 One fatal *tree* there stands,—of *knowledge* called,—  
*Forbidden* them to taste. Knowledge forbidden?  
 ♪ Suspicious . . . *reasonless* ! *Why* should their Lord  
 Envy them that? Can it be *sin* to know?  
 Can it be *death* ! And do they only stand  
 By *ignorance* ! Is *that* their happy state—  
 The proof of their obedience and their faith?  
 O, fair foundation laid whereon to build  
 Their *ruin* ! Hence I will excite their minds  
 With more *desire* to know, and to *reject*  
 Envious command, invented with design  
 To *keep* them low, whom knowledge might exalt  
 Equal with *gods* : Aspiring to *be* such  
 They taste and *die* !

DEATH.—*Young.*

Will *toys* amuse, when med'cines cannot cure?  
 When *spirits* ebb, when life's enchanting scenes  
 Their lustre lose, and *lessen* in our sight ;  
 [As lands, and cities, with their glittering spires,  
 To the poor shatter'd *bark*, by sudden storms  
 Thrown off to sea, and soon to perish there?]  
 Will toys amuse? *No* : *thrones* will then be toys,  
 And earth and *skies* seem . . . *dust* upon the scale.

DESIRE AND DREAD OF DEATH.—*Byron.*

We are *fools*—of time and terror : days  
 Steal on us, and steal from us ; yet we live,  
*Loathing* our life, and *dreading* still to die. ♪  
 In all the days of this detested yoke—  
 This vital *weight* upon the struggling heart,  
 [Which sinks with sorrow, or beats quick with pain,  
 Or joy that *ends* in agony or faintness—]  
 In *all* the days—of past and future,—for  
 In life there is *no* present,—we can number  
 How *few*, how *less* than few—wherein the soul  
 Forbears to *pant* for death ; and yet . . . draws *back*  
 As from a stream in winter, though the chill  
 Be but a *moment's*.

DESPAIR.—*Byron.*

To be thus—

Grey hair'd with *anguish*, like the blasted pines,  
 Wrecks of a *single* winter, barkless, branchless;  
 A blighted trunk upon a *cursed* root,  
 Which but supplies a *feeling* to decay;—  
 And to be thus *eternally*; *but* thus.—  
 Having been otherwise! Now furrow'd o'er  
 With wrinkles, plough'd by *moments*, not by years;  
 And hours . . . all tortured into *ages*— hours  
 Which I *outlive*! Ye toppling crags of *ice*—  
 Ye *avalanches*,—whom a breath draws down  
 In mountainous o'erwhelming—*come* and crush me!  
 I *hear* you—momently, above, beneath,—  
 Crash with a frequent conflict; but . . . ye *pass*,  
 And *only* fall on things that still *would* live.

DISAPPOINTED ENVY.—*Shakespeare.*

Three great ones of the city,  
 In personal suit to make *me* his lieutenant,  
 Oft capp'd to him;— and, by the faith of man,  
 I know my *price*— I am worth no *worse* a place. ☺  
 But he, as loving his own pride and purposes,  
 Evades them— with a bombast circumstance,  
 Horribly stuffed with epithets of war;  
 And, in conclusion, *nonsuits*  
 My mediators; for, certes, says he,  
 I have *already* chose my officer.  
 And *what* was he?—  
 Forsooth, a great . . . *arithmetician*,  
 One Michael Cassio, a Florentine . . . a fellow  
 That never set a *squadron* in the field,  
 Nor the division of a battle | knows  
 More than a *spinster*— unless the bookish *theorick*,  
 Wherein the tog'd *consuls* can propose  
 As masterly as he:— mere *prattle*, without practice,  
 Is all his soldiership. But *he*, sir, had the election, ☺  
 And *I*,— of whom his eyes had seen the *proof*,  
 At Rhodes— at Cyprus— and on other grounds,  
 Christian and heathen,— must be be-lee'd and calm'd  
 By . . . debtor and creditor, this *counter-caster* ☺  
*He*, in good time, must his Lieutenant be,  
 And *I*, (O, bless the mark!) his Moorship's . . . *Ancient*.  
 But there's no remedy— 'tis the *curse* of service. ☺  
 Preferment goes by letter and *affection*.  
 Not by the *old* gradation, where each Second  
 Stood *heir* to the First.



DISDAINFUL SCORN.—*Byron.*

I could not *tame* my nature down; for he  
Must *serve* who fain would sway,—and *soothe*—and *sue*—  
And *watch* all time,—and pry into all place,—  
And be ☞ a living *lie*,—who would become  
A mighty thing amongst the mean;—and such  
The mass *are*.—I *disdained* to mingle with  
A herd, *though* to be leader,—and of *wolves*.  
The *lion* is *alone*, and so am *I*.

## DISGUST.

There may be in the cup a *spider* steeped,  
And one may drink, depart, and take no venom,  
For his *knowledge* is not infected;—but  
If one present the abhorred ingredient  
To his *eye*—make known *how* he hath drunk,  
He . . . cracks his gorge—his sides, with violent hefts ☞  
*I* . . . have drunk, and *seen* the spider!

DISINTERESTED LOVE.—*J. Sheridan Knowles.*

Rank that *excels* its wearer, doth *degrade*.  
Riches *impoverish*, that divide respect.  
O, to be cherished for *oneself* alone!  
To owe the love that cleaves to us, to naught  
Which *fortune's* summer—*winter*,—gives or takes;  
To know that, while we wear the heart and mind,  
Feature and form, high heaven endowed us with;  
*Let* the storm pelt us, or *fair* weather warm,  
We *shall* be loved! *Kings*, from their thrones cast down,  
Have *blessed* their fate, that they were valued for  
*Themselves*, and not their stations, when some knee  
That *hardly* bowed to them in plenitude,  
Has kissed the *dust* before them, *stripped* of all!

DISSEMBLED LOVE.—*Shakespeare.*

Think not I *love* him, though I ask for him;  
'Tis but a peevish *boy*;—yet he talks *well*:—  
But what care I for *words*? yet words do well . . .  
When he that speaks them *pleases* those that hear.  
It is a pretty youth . . . not *very* pretty:—  
But, sure, he's *proud* . . . and yet his pride *becomes* him . . .  
He'll make a *proper* man. ☞ The best thing in him  
Is his *complexion*:—and faster than his tongue  
Did *make* offence, his *eye* did heal it up.  
There was a pretty redness in his lip; . . .  
A little riper and more lusty red  
Than that mix'd in his cheek;—'twas just the difference  
Betwixt the *constant* red and mingled *damask*.  
There be *some* women, *Silvius*, had they mark'd him  
In parcels as I did, would have gone *near*

To fall in love with him; ♪ but, for my part.  
 I... love him *not*, ♪ nor *hate* him not;—and yet  
 I have more *cause* to hate him than to love him;  
 For what had he to do to *chide* at me?  
 He said, mine eyes were *black*, and my *hair* black;  
 And,—now I am remember'd.—*scorn'd* at me:...  
 I marvel why I *answer'd* not again;—  
 But that's all one; omittance is no *quittance*.

DISTRUST.—*Shakespeare.*

*Glamis* thou *art*, and *Cawdor*;—and *shalt* be...  
 What thou art *promis'd*:—Yet do I fear thy nature;  
 It is too full o' the milk of human *kindness*.  
 To catch the *nearest* way. ♪ Thou *wouldst* be great;—  
 Art not without ambition; but without  
 The *illness* should attend it. What thou *wouldst* highly  
 That *wouldst* thou *holily*; *wouldst* not *play* false.  
 And yet *wouldst* wrongly *win*: thou'dst have, great *Glamis*.  
 That which cries. *Thus* thou must do, if thou have it:  
 And that which rather thou dost *fear* to do,  
 Than wishest should be *undone*. ♪ Hie thee *hither*.—  
 That I may pour *my* spirits in thine ear;  
 And chastise with the valour of my tongue  
 All that impedes thee from the golden round  
 Which fate and *metaphysical* aid doth seem  
 To *have* | thee crown'd withal.

EMULATION IN "GENTILITY."—*Household Words.*

Here's the... plumber painter and glazier... come to take the funeral *order*—which he is going to give to the *sexton*—who is going to give it to the *clerk*—who is going to give it to the *carpenter*—who is going to give it to the furnishing *undertaker*—[who is going to *divide* it with the Black *Jobmaster*.

"Hearse and *four*, Sir?"—says he.—"No; a *pair* will be sufficient."—"I beg your pardon, Sir, but when we buried Mr. *Grundy*, at number twenty, there were *four*, Sir... I think it right to *mention* it."—"Well, perhaps there had *better* be *four*."—"Thank you, Sir." ♪

"Two *coaches* and *four*, Sir, shall we say?"—"No, *coaches* and *pair*." "You'll excuse my mentioning it, Sir, but *pairs* to the *coaches*, and *four* to the *hearse*, would have a *singular* appearance to the *neighbours*. (?) When we put *four* to *anything*, we always carry *four* right *through*."—"Well! *say* *four*!"—"Thank you, Sir." ♪

"*Feathers*, of *course*?"—"No:—*No* feathers. They're *absurd*."—"Very good, Sir,—*No* feathers!"—"No." "Very good,

\* This emphasis on a word already used in the sentence may seem a violation of the Principle of Emphasis, but it is not so; "do" is here equivalent to "do do" as opposed to "can do."

Sir.—We *can* do fours without feathers. Sir---but it's what we never *do*.\*—When we buried Mr. *Grundy*, we had feathers---and—I only throw it out. Sir—*Mrs.* Grundy might think it strange"—“Very well! Feathers!” “Thank you, Sir.”

And so on through the whole... black job of jobs, because of... *Mrs.* Grundy and... “*gentility!*”

ENCOURAGEMENT.—*Shakespeare.*

Great Lord, wise men ne'er sit and *wait* their loss,  
But cheerly seek law to *redress* their harms.  
What though the mast be now thrown *overboard*,  
The *cable* broke, the holding *anchor* lost,  
And half our *sailors* swallowed in the flood;  
Yet lives our *pilot* still. Is't meet that he  
Should *leave* the helm, and, like a fearful lad,  
With tearful eye *add* water to the sea,  
And give more strength to that which hath too *much*;  
While, in his moan, the ship *split*, on a rock,  
Which industry and courage might have *saved*!  
Ah! what a *shame*! Ah, *what* a fault were this!

ENVIOUS CONTEMPT.—*Shakespeare.*

I was born free as *Cæsar*; so were *you*. ☞  
We both have *fed* as well: and we can both  
Endure the winter's *cold*... as well as he!  
For once, upon a raw and gusty day,  
The troubled Tiber chafing with her shores,  
*Cæsar* said to me,—*Dar'st* thou, *Cassius*, now  
Leap in with *me* into this angry flood.  
And swim to *yonder* point? Upon the *word*,  
*Accouter'd* as I was—I plunged in,  
And bade him *follow*: ☞ so, indeed, he did.  
The torrent roar'd: and we did buffet it  
With *lusty* sinews; throwing it aside  
And stemming it with *hearts* of controversy;...  
But ere we could *arrive* the point proposed,  
*Cæsar* cry'd, *Help* me, *Cassius*, or I sink.  
I—as *Æneas*, our great ancestor,  
Did, from the flames of *Troy*, upon his shoulder  
The old *Anchises* bear—*so*, from the waves of Tiber  
Did I... the *tired* *Cæsar*! And this man  
Is now become a *God*! and *Cassius* is...  
A *wretched* creature—and must bend his body  
If *Cæsar* carelessly but *nod* on him. ☞  
He had a *fever* when he was in *Spain*.  
And, when the fit was on him, I did mark  
How he did *shake*,... 'Tis *true*,—this *god* did shake. ☞  
His coward lips did from their *colour* fly;  
And that same *eye*, whose bend doth awe the world,  
Did lose its *lustre*: ☞ I did hear him *groan*:

what we  
ners ---  
think it  
cause of

Ay, and that tongue of his, — that bade the Romans  
*Mark* him, and write his speeches in their books.--  
Alas, (it cried.) Give me some *drink*, Titinius...  
As a sick *girl*: ♪ Ye gods! it doth *amaze* me,  
A man of such a *feeble* temper should  
So get the start of the majestic world,  
And bear the palm alone.

EXALTED MISERY.—*Dowe.*

O royalty! *what* joys hast thou to boast,  
To recompense thy *cares*? Ambition *seems*  
The passion of a *God*. Yet from my throne  
Have I, with *envy*, seen the naked *slave*  
Rejoicing in the music of his chains,  
And singing toil away; and then at eve  
Returning peaceful to his couch of *rest*:--  
Whilst I sat anxious and *perplexed* with cares:  
Projecting, plotting, *fearful* of event;  
Or, like a wounded snake, lay down to writhe  
The *sleepless* night, upon a bed of state.

EXCULPATION.—*Shakespeare.*

Friends, Romans, *Countrymen*! lend me your ears:  
I come to *bury* Cæsar, not to *praise* him.  
The *evil* that men do, lives after them;  
The good is *off* interred with their bones. ♪  
So let it be with Cæsar! ♪ The noble *Brutus*  
Hath told you, Cæsar was *ambitious*—  
If it were so, it was a *grievous* fault;  
And grievously hath Cæsar *answered* it ♪  
Here — under *leave* of Brutus... and the rest—  
For Brutus is an *honourable* man...  
So are they *all*! all... honourable men—  
Come I to speak in Cæsar's funeral.  
He was my *Friend*—faithful and *just* to me—  
But Brutus says, he was *ambitious*...  
And Brutus is an honourable man! ♪  
He hath brought many captives back to Rome...  
Whose ransoms did the *general* coffers fill:  
Did *this* in Cæsar *seem* ambitious? ♪  
When that the *poor* have cried, Cæsar hath *wept*:—  
*Ambition* should be made of *sterner* stuff!...  
Yet Brutus *says* he was ambitious;  
And Brutus is an honourable man! ♪  
You *all* did see, that, on the Lupercal,  
I, thrice, presented him a kingly *crown*,  
Which he did thrice *refuse*: was *this* ambition?  
Yet Brutus *says*, he *was* ambitious...  
And *sure* he *is* an *honourable* man! ♪  
I speak not to *disprove* what Brutus spoke;

But here I am to speak what I do *know*.  
 You *all* did love him once — not without *cause* !  
*What* cause withholds you, then, to *mourn* for him?  
 O *Judgement* ! thou art fled to brutish *beasts*,  
 And men have *lost* their reason ! ♪ *Bear* with me :  
 My heart is in the *coffin* there with *Cæsar* . . .  
 And I must pause ♪ till it come *back* to me !

EXHORTATION AGAINST AMBITION.—*Shakespeare*.  
 Cromwell, ♪ I did not think to shed a *tear*  
 In all my miseries, . . . but thou hast *forced* me—  
 Out of thy honest *truth*, to play the woman. ♪  
 Let's *dry* our eyes : and thus far hear me. Cromwell ;  
 And, — when I am *forgotten* ; . . . as I *shall* be,  
 And sleep in dull cold marble. where no *mention*  
 Of me more must be heard of.— say I *taught* thee,  
 Say,—Wolsey,—that once trod the ways of *glory*,  
 And sounded *all* the depths . . . and *shoals* of honour,—  
 Found *thee* a way, out of his wreck. to *rise* in ;  
 A *safe* and *sure* one, *though* thy master miss'd it.  
*Mark* but my fall. and *that* that ruin'd me. ♪  
 Cromwell, I charge thee, fling away *ambition* ;  
 By that sin fell the *Angels* : how can man then—  
 The image of his Maker,—*hope* to win by't ?  
 Love thyself *last* :—*cherish* those that *hate* thee :—  
*Corruption* wins not more than *honesty*.  
 Still in thy right hand carry gentle *peace*.  
 To silence *envious* tongues. Be *just*, and *fear* not :  
 Let *all* the ends thou aim'st at be thy *country's*.  
 Thy *God's* and *truth's*, ♪ *then*, if thou fall'st, O Cromwell,  
 Thou fall'st a *blessed* martyr ! Serve the *king* ;  
 And. . . ♪ . . . pry'thee, lead me in. ♪  
 There. take an *inventory* of all I have, . . .  
 To the last *penny*, 'tis the *king's* ; my *robe*,  
 And my *integrity* to Heaven, is *all*  
 I dare—now—call mine *own*. O Cromwell, Cromwell,  
 Had I but served my *God* with *half* the zeal  
 I served my *King*, . . . *He* would not, in mine age  
 Have *left* me—naked—to mine *enemies*.

EXHORTATION TO COURAGE.—*Shakespeare*.  
 But wherefore do you *droop* ? Why look you sad ?  
 Be great in *act*, as you have been in thought ;  
 Let not the world see fear and sad distrust  
 Govern the motion of a *kingly* eye  
*Threaten* the threatener, and *outface* the brow  
 Of bragging horror ; so shall inferior eyes,  
 [That borrow their behaviours from the great, ]  
 Grow great by your *example* ; and put on  
 The dauntless spirit of *resolution* ;

Show boldness and aspiring *confidence*.

*What*, shall they seek the lion in his *den*,  
And *fright* him . . . there;— and make him tremble *there*?—  
Oh *let* it not be said! ♣ Forage and run. . .  
To meet displeasure *farther* from the doors,  
And grapple with him *ere* he come so nigh.

FAREWELL TO GREATNESS.—*Shakespeare.*

*Farewell*, a *long* farewell, to all my *greatness*!  
This is the state of man;—to-day he puts forth  
The tender leaves of *hope*, to-morrow *blossoms*,  
And bears his blushing honours *thick* upon him:  
The third day comes a *frost*, a killing frost;  
And,—when he thinks, [good easy man.] full *surely*  
His greatness is a *ripening*,—nips his *root*,  
And then . . . he *falls* . . . as I do. ♣ I have ventured—  
Like little wanton boys that swim on bladders.—  
These many summers, in a sea of glory . . .  
But *far* beyond my depth. ♣ My high-blown pride  
At length *broke* under me . . . and now has left me,  
Weary, and old with service, to the mercy  
Of a rude stream, that must for *ever* hide me. ♣  
*Vain* pomp and glory of this world, I *hate* ye!  
I feel my heart *new* open'd. ♣ O, how wretched  
Is that poor man that hangs on *prince's* favours!  
There is, betwixt that smile he would aspire to—  
That sweet aspect of princes, and his *ruin*,  
More pangs and fears than wars or *women* have ♣  
And — *when* he falls, he falls like *Lucifer* . . .  
Never to *hope* again.

FEAR OF DEATH.—*Young.*

Why *start* at death? Where *is* he? Death arrived  
Is *past*; *not* come, or *gone*—he's never *here*.  
Ere hope, *sensation* fails: black-boding man  
*Receives*—not suffers,—death's tremendous blow.  
The knell, the shroud, the mattock, and the grave;  
The deep damp vault, the darkness, and the worm;  
These are the *bugbears* of a winter's eve,  
The terrors of the *living*, not the dead.  
*Imagination's* fool, and *error's* wretch.  
Man *makes* a death which Nature *never* made;  
Then on the point of his own fancy falls;  
And feels a *thousand* deaths in fearing one.

GRATITUDE.—*Shakespeare.*

I have five hundred crowns,—  
The thrifty hire I saved under your father,  
Which I did store to be my *foster*-nurse,

When service should in my *old* limbs lie lame,  
 And unregarded age in *corners* thrown;—  
*Take* that: and . . . He that doth the *ravens* feed,  
 Yea, providently caters for the *sparrow*,  
*Be* comfort to my age! Here is the gold;  
 All this I *give* you. ♪ Let me be your *servant*;—  
 Though I look old, yet I am *strong* and lusty:  
 For in my youth I never did apply  
 Hot and rebellious *liquors* to my blood;  
 Nor did not with unbashful forehead woo  
 The *means* of weakness and debility:  
 Therefore my age is as a *lusty* winter.  
 Frosty but *kindly*: ♪ let me go with you . . .  
 I'll do the service of a *younger* man  
 In all your business and necessities.

GRIEF.—*Byron.*

He asked *no* question — *all* were answered now  
 By the first glance on that *still* marble brow.  
 It was enough — she *died* — what recked it *how*?  
 The love of youth, the hope of *better* years,  
 The *only* living thing he could not hate,  
 Was reft at once: — and he *deserved* his fate . . .  
 But did not *feel* it less. — The *good* explore  
 In *peace*, those realms where guilt can *never* soar:  
 The *proud* — the wayward — who have fixed *below*  
 Their joy — and find this earth *enough* for woe,  
 Lose *in* that one . . . their *all* — perchance a mite —  
 But who in patience parts with all delight?  
 Full many a stoic eye and aspect stern  
*Mask* ♪ hearts where *grief* hath little left to learn;  
 And many a *withering* thought lies *hid*, not lost,  
 In *smiles* . . . that *least* befit who wear them *most*.

GUILTY CONSCIENCE.—*Byron.*

The mind that broods o'er *guilty* woes.  
 Is like the scorpion girt by *fire*:  
 In circle *narrowing* as it glows,  
 The flames around their captive close;  
 Till, inly searched by thousand throes  
 And *maddening* in her ire,  
 One, and a *sole* relief she knows:  
 The *sting* . . . she nourished for her foes,  
 Whose venom never yet was vain, —  
 Gives but one pang, and cures *all* pain, |  
 She darts into her desperate *brain*. ♪  
 So do the dark in soul expire,  
 Or *live* . . . like scorpion girt by fire;  
 So writhes the mind *remorse* hath riven—

*Unfit for earth, undoomed for heaven ;  
Darkness above, despair beneath,  
Around it flame, within it . . . death !*

## HATRED.

Why, get thee gone, . . *horror* and night go with thee, ☾  
Sisters of *Acheron*, go hand in hand,  
Go dance about the bower, and close them in ;  
And tell them that *I* sent you to salute them.  
*Profane* the ground, and—for the ambrosial rose  
And breath of jessamin,—let *hemlock* blacken  
And deadly *night-shade* poison all the air :  
For the sweet nightingale may *ravens* croak.  
*Toads* pant, and *adders* rustle through the leaves :  
May *serpents*, winding up the trees, let fall  
Their hissing necks upon them from above,  
And mingle *kisses* . . . such as *I* would give them.

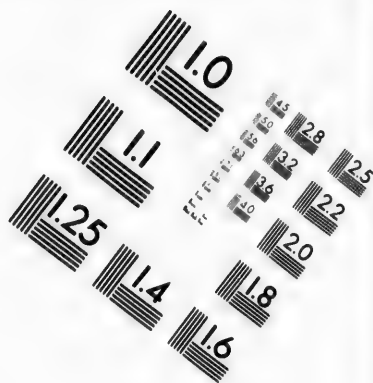
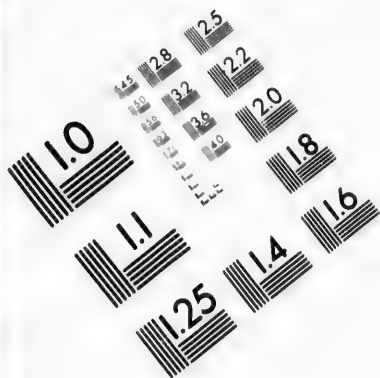
HONESTY TRUE NOBILITY.—*Alex. Bell.*

I shall not grieve your lordship by a claim  
Of *kindred* blood, which often brings *disgrace*.  
I prize *gradations* in the social scale :  
They mainly tend to harmony and *peace* ;  
But there exists a rank which far *transcends*  
The stars and coronets that shine in courts :  
It takes no sounding *name* to make men stare ;  
No blazoning *heraldry* proclaims its pomp ;  
Its modest title is — plain *honesty*.  
*Though* homely be its garb, though coarse its fare,  
And though it live *unnoticed* by the crowd ;  
Still, *spite* of fashion's fools, the honest man  
Is yet the *highest* noble of the land !  
Yes, honesty's the poor man's *best* estate,  
And *still* is his when other gifts take *wing*.  
'Tis regal breath makes *lords*.—but honest men  
Receive *their* honour from the *King* of kings !

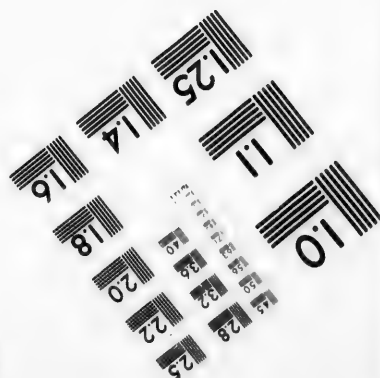
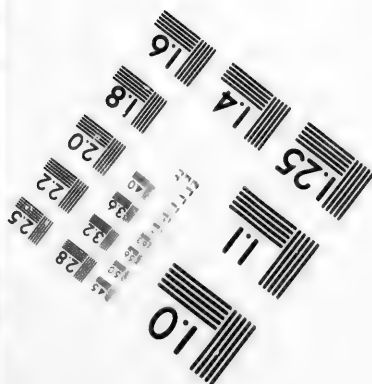
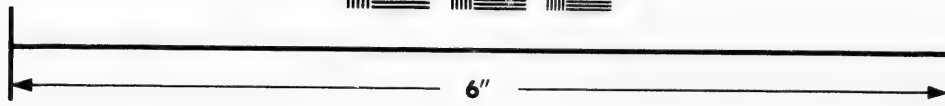
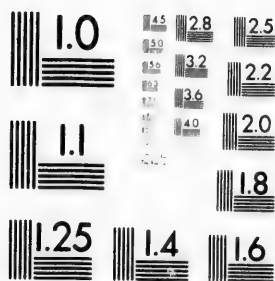
HONOUR.—*Shakespeare.*

Well, 'tis no matter ;—*honour* prick me on. Yea, but how if  
honour pricks me *off* when I come on? How *then*? Can honour  
set to a *leg*? No. Or an *arm*? No. Or take away the *grief*  
of a wound? No. Honour hath *no* skill in surgery then? No.  
☾ What *is* honour? A word. What is *in* that word? *Honour*!  
What *is* that honour? *Air*. ☾ A trim reckoning! ☾ Who *hath*  
it? He that *died* o' Wednesday.—Doth he *feel* it? No.—Doth  
he *hear* it? No.—Is it *insensible*, then? Yea, to the *dead*. But  
will it not live with the *living*? No. Why? *Detraction* will  
not suffer it:—therefore I'll *none* of it.—Honour is a mere  
'*scutcheon* . . . and so ends my catechism.





# IMAGE EVALUATION TEST TARGET (MT-3)



Photographic  
Sciences  
Corporation

23 WEST MAIN STREET  
WEBSTER, N.Y. 14580  
(716) 872-4503

18  
20  
22  
25  
28  
32  
36  
40

10  
01

IGNORANT CRITICISM.—*Sterne.*

"And how did Garrick speak the *soliloquy* last night?"—"Oh, against all *rule*, my Lord; most *ungrammatically*! Betwixt the substantive and the *adjective*, which should agree together in number, case, and gender, he made a *breach* thus—*—* stopping as if the point wanted *settling*; and after the *nominative* case, which [your Lordship knows] should govern the verb, he suspended his voice in the *epilogue*, a *dozen* times,—*three* seconds and *three-fifths*, by a *stop-watch*, my Lord, each time.—Admirable *grammarian*!"

"But in suspending his voice was the *sense* suspended likewise? Did no expression of *attitude* or *countenance* fill up the chasm? Was the *eye* silent? Did you *narrowly* look?"—"I looked only at the *stop-watch*, my Lord."—"Excellent observer!"

Oh, of all the *cants* which are canted in this canting world,—though the cant of *hypocrisy* may be the *worst*,—the cant of criticism is the most *tormenting*!—I would go *fifty miles*... on *foot*, to kiss the hand of that man whose generous heart will give up the reins of his imagination into his *author's* hands, be pleased he knows not *why*, and *cares* not wherefore.

INCREDULOUS HORROR.—*Mrs. Norton.*

Thou dost but *jest*.—thou could'st not tell it me  
So *calmly*, were it true; thy lip would *quiver*,  
Thine *eye* would shrink, thy hand would tremble,  
Thy voice would *falter* forth the horrid words—  
Even as a tale of blood is *ever* told;  
Thy brow... but ah! that grave and gloomy *smile*  
Sends a *chill* poison creeping through my veins! *—*  
And yet it *is* not true! *He* dead! Oh no!  
Young, proud, brave, beautiful; but yesternoon  
The chief of thousands, who would all have given  
Their life's-blood, drop by *drop*, for love of him.—  
He *could* not die!—*—* Who *told* me he was dead! *—*  
Oh! horrible *dreams* are maddening my poor brain...  
Hark! there are voices ringing through the air.—  
They call thee... *murderer*! *—* Thou answerest not!  
'*Tis* true!—And now that rivulet of blood  
Which flows between us, parts our souls for *ever*!

INDIFFERENCE.—*Literary Treasury.*

There was in our town a certain Tom Ne'er-do-well—an honest fellow, who was brought to ruin by... too readily crediting that *care* will kill a *cat*. Poor fellow! he never considered that he was *not* a cat;—and, accordingly, he made it a point not to care for *anything*. He did not care for his father's *displeasure*—and he was *disinherited*. He did not care for *money*—and he was *always* distressed. He did not care for other people's *feelings*—and he was severely winged in a *duel*. He did not care for a notice to *trespassers*—and he walked into a *man-trap*. He did

not care for his *wife* — and she ran *away* from him. He did not care for his *health* — and he became *bedridden*. He didn't care for *any body* — and everybody left him to his sorrows. ☹ And lastly, he didn't care . . . for *himself* — and he died in a *workhouse*.

INDIGNANT CONTRAST.—*Burns.*

See yonder poor *o'erlaboured* wight.  
 So *abject*, mean, and vile,  
 Who *begs* a brother of the earth  
 To give him *leave* to toil;  
 And see his lordly fellow-worm  
 The poor petition *spurn*—  
 Unmindful though a weeping *wife*  
 And helpless *offspring* mourn.  
 If I'm *designed* yon lordling's slave.  
 By Nature's law designed —  
 Why was an independent *wish*  
 E'er planted in my mind.  
 If not, why am I *subject* to  
 His cruelty, or scorn?  
 Or why has man the will, and *power*  
 To *make* his fellow mourn?

INDIGNATION.—*Moure.*

To think that *man*, thou just and gentle God!  
 Should stand before thee, with a *tyrant's* rod,  
 O'er creatures like himself, with souls from thee,  
 Yet dare to boast of perfect *liberty*!  
 Away, away — I'd rather hold my neck,  
 By doubtful tenure from a *Sultan's* beck.  
 In climes where liberty has scarce been *named*,  
 Nor *any* right but that of ruling claimed,  
 Than *thus* to live, where *bastard* freedom waves  
 Her fustian flag in *mockery* . . . over *slaves*!

JEALOUSY.—*Shakespeare.*

Think'st thou, I'd make a *life* of jealousy,  
 To follow still the changes of the moon  
 With *fresh* suspicions? No: to be *once* in doubt,  
 Is . . . once to be *resolv'd*. ☹ Exchange me for a *goat*  
 When I shall turn the business of my soul  
 To such exsufficate and blown surmises.  
 Matching *thy* inference. 'Tis not to make me jealous,  
 To say . . . my wife is *fair* — *feeds* well — loves *company* —  
 Is *free* of speech — sings — plays — and *dances* well. ☹  
 Where virtue is, these are *more* virtuous! —  
 Nor, from mine *own* weak merits, will I draw  
 The *smallest* fear, or doubt of her revolt ☹  
 For, she had eyes and *chose* me. No Iago;—

I'll see, before I doubt; *when* I doubt . . . *prove*:  
And, on the proof, there is no more but this,—  
*Away* at once with *love*, or . . . *jealousy*.

JOY.—*Shakespeare.*

O! my soul's joy!

If after *every* tempest come such calms,  
*May* the winds blow . . . till they have wakened *death*!  
And let the labouring bark climb hills of seas  
*Olympus* high, and duck again as low  
As *hell's* from heaven! ☹ If it were now to *die*,  
'Twere now to be *most* happy; for I fear  
My soul hath her content so *absolute*,  
That not another comfort *like* to this  
Succeeds in unknown fate.

JUSTIFICATION.—*Shakespeare.*

Romans, *Countrymen*, and *Lovers*!—Hear me. for my *cause*;  
and be *silent* that you may hear. *Believe* me, for mine honour:  
and have *respect* to mine honour, that you may believe. Censure  
me in your *wisdom*; and awake your senses, that you may the  
*better* judge. ☹ If there be any in this assembly, any dear *friend*  
of Cæsar's, to him I say, that *Brutus'* love to Cæsar was no less  
than his. If, then, that friend demand, why Brutus rose *against*  
Cæsar, *this* is my answer;—*not* that I loved Cæsar less, but that  
I loved *Rome* more. Had you rather Cæsar were living, and die  
all *slaves*, than that Cæsar were dead, to live all *freemen*?—As  
Cæsar loved me, I *weep* for him; as he was fortunate, I *rejoice* at  
it; as he was valiant, I *honour* him; but . . . as he was *ambitious*,  
I slew him! There are ☹ tears for his love, joy for his fortune,  
honour for his valour, and *death* for his ambition!—Who's here  
so base, that would be a *bondman*? if any, speak! for him have  
I *offended*. Who's here so rude, that would not be a *Roman*? if  
any, speak! for *him* have I offended. Who's here so vile, that  
will not *love* his country? if any, speak! for him *have* I offended.  
—I pause for a reply. ☹ None? then *none* have I offended!

LAUGHTER.—*Shakespeare.*

A *fool*! ☹ a fool!—I met a fool i' th' forest . . .  
A *motley* fool;—a miserable varlet!—  
As I do live by food, I met a fool ☹  
Who laid him down, and bask'd him in the sun,  
And rail'd on Lady Fortune in *good* terms . . .  
In good *set* terms.—and yet a motley fool;  
“Good *morrow*, fool,” quoth I; “No, sir,” quoth he.  
“Call me not fool, till heav'n hath sent me *fortune*!”  
And then he drew a *dial* from his poke,  
And ☹ looking on it with lack-lustre eye,  
Says very wisely . . . “It is . . . *ten* o'clock!”—  
“Thus may we *see*,” quoth he, “how the world wags;

'Tis but an hour ago since it was *nine*,  
 And after one hour more 'twill be *eleven*!—  
 And so from hour to hour we *ripe* and *ripe*,  
 And then  $\curvearrowright$  from hour to hour we *rot* and *rot*...  
 And... $\curvearrowright$  thereby hangs a tale." When I did hear  
 The motley fool thus *moral* on the time,  
 My lungs began to crow like *chanticleer*,  
 That fools should be so *deep* contemplative:—  
 And I did laugh, sans intermission,  
 An *hour*... by his dial. O *noble* fool!  
 A worthy fool!  $\curvearrowright$  Motley's the *only* wear.

LISTENING.— *Wordsworth.*

I have seen  
 A curious child who dwelt upon a tract  
 Of *inland* ground, applying to his ear  
 The convolutions of a smooth-lipped *shell*;  
 To which  $\curvearrowright$  in silence hushed  $\curvearrowright$  his very *soul*  
 Listened intently; and his countenance soon  
 Brightened with joy; for *murmurings* from within  
 Were heard—sonorous cadences! whereby,  
 To his belief, the monitor expressed  
 Mysterious *union* with its native sea.  $\curvearrowright$   
 — Even *such* a shell the *universe* itself  
 Is to the ear of *Faith*.

LISTENING TO DISTANT MUSIC.— *Republic of Letters.*

What strain is this  $\curvearrowright$  that comes upon the sky  
 Of moonlight, as if yonder gleaming *cloud*  
 Which seems to wander to the melody.  
 Were *seraph*-freighted!— Now  $\curvearrowright$  it *dies* away  
 In a most far-off tremble  $\curvearrowright$  and is *still*;  
 Leaving a charmed silence on each hill  
 Flower-covered, and the grove's minutest spray.  
 Hark  $\curvearrowright$  one *more* dip of fingers in the wires!  
 One scarce-heard *murmur*... struggling into sound,  
 And fading—like a sunbeam, from the ground,  
 Or gilded vanes of dimly visioned spires!  
 But it hath tuned my *spirit*, which will *recol*  
 Its magic tones, in memory treasured *all*.

LOWLINESS OF MIND.— *H. K. White.*

O! I would walk  
 A weary journey, to the farthest verge  
 Of the big *world*, to *kiss* that good man's hand,  
 Who, in the blaze of wisdom and of art,  
 Preserves a *lowly* mind; and to his God,—  
 Feeling the sense of his own littleness,—  
 Is as a *child* in meek simplicity!  $\curvearrowright$   
 What is the pomp of *learning*? the parade

Of letters, and of tongues? ♪ Even as the *mists*  
 Of the grey morn before the rising sun,  
 That pass away and perish.— Earthly things  
 Are but the transient pageants of an *hour*;  
 And earthly *pride* is like the passing *flower*,  
 That springs: . . . to *fall*, and blossoms *but* to die.

MALICIOUS REVENGE.— *Shakespeare.*

There I have *another* bad match: a *bankrupt*, a prodigal, who dare scarce show his head on the Rialto;— a *beggar*, that used to come so *smug* upon the mart;— let him look to his *bond*! he was wont to call me . . . *usurer*;— let him look to his *bond*! he was wont to lend money for a . . . Christian *courtesy*;— let him look to his *bond*! ♪ He hath *disgrac'd* me, and hinder'd me of half a *million*; *laugh'd* at my losses,— mock'd at my *gains*.— scorn'd my *nation*,— thwarted my *bargains*.— *cool'd* my friends. — heated mine *enemies*; ♪ And what's his *reason*? I . . . am . . . a *Jew*: Hath not a *Jew eyes*? hath not a *Jew hands*? organs, dimensions, senses, affections, *passions*? fed with the same food, hurt with the same weapons, subject to the same *diseases*. *heal'd* by the same means, warm'd and cool'd by the same winter and summer. as a . . . *Christian* is? If you *prick* us, do we not *bleed*? if you *tickle* us, do we not *laugh*? if you *poison* us, do we not *die*? and if you *wrong* us, shall we not *revenge*? ♪ If we are like you in the rest, we will resemble you in *that*. ♪ If a *Jew* wrong a *Christian*, what is his . . . *humility*?— *Revenge*. If . . . a *Christian* . . . wrong . . . a *Jew*, what should his . . . *sufferance* be, by . . . *Christian example*?— *Why, revenge*. The villany you teach me, I will *execute*: and it shall go hard, but I will *better* the instruction.

MATERNAL LOVE.— *A. Bethune.*

Unlike all *other* earthly things,—  
 Which ever shift and ever change.—  
 The love which a fond *Mother* brings  
*Nought* earthly can estrange.  
 All that by mortal *may* be done  
 A mother ventures for her son.  
 If marked by worth and *merit* high,  
 Her bosom beats with *ecstasy*;  
 And though he own nor worth nor *charm*.  
 To him *her* faithful heart is warm.  
 Though wayward *passions* round him close,  
 And fame and *fortune* prove his foes;  
 Through *every* change of good and ill  
*Unchanged*. . . . a mother loves him *still*.  
 And when those kindred cords are *broken*  
 Which twine around the heart;—  
 When friends their *farewell* word have spoken,  
 And to the grave depart:—

When parents, brothers, husband, die, . . .

And *desolation* only

At every step meets her dim eye,

Inspiring visions lonely :—

Love's last and *longest* root below,

Which widowed mothers *only* know,

*Watered* by each successive grief,

Puts forth a fresher *greener* leaf.

Divided streams *unite* in one,

And *deepen* round her only son;

And when her *early* friends are gone,

She lives and breathes in him *alone*.

MELANCHOLY REFLECTIONS.—*Shakespeare.*

Poor lord! is't I

That chase thee from thy country, and expose

Those tender limbs of thine to the event

Of the none-sparing *war?* and is it I

That drive thee from the sportive court, where thou

Wast shot at with fair *eyes*, to be the mark

Of smoky *muskets?* O you leaden messengers,

That ride upon the violent speed of fire,

Fly with *false* aim; move the still-piercing air,

That *sings* with piercing . . . Do not touch my lord! ☹

Whoever shoots at him, I set him there;

Whoever charges on his forward breast,

I am the caitiff that do *hold* him to it;

And, though I kill him not, I *am* the cause

His death was so effected. ☹ Better 'twere

I met the raven *lion*—when he roar'd

With sharp constraint of hunger; better 'twere

That *all* the miseries which nature owes,

Were mine at once . . . I will be *gone*,

My *being* here it is that holds him hence;

*Shall* I stay here to do't? *No*, no, although

The air of *paradise* did fan the house,

And *angels* officed all! ☹ I will be gone.

MERCY.—*Shakespeare.*

The quality of *mercy* is not *strain'd*;

It droppeth, as the gentle *rain* [from heaven

Upon the place beneath: } It is *twice* bless'd;—

It blesseth him that *gives*, and him that takes:

'Tis *mightiest* in the mightiest; it becomes

The throned monarch *better* than his crown:

His sceptre shows the force of *temporal* power,—

The attribute to awe and majesty,

Wherein doth sit the dread and *fear* of kings;—

But *mercy* is *above* this scepter'd sway;

It is enthroned in the *hearts* of kings;



It is an attribute of *God* himself;  
 And earthly power doth then show *likest* God's  
 When mercy seasons justice.

MISERY IN ROYALTY.—*Shakespeare.*

Of *comfort* . . . no man speak :  
 Let's talk of *graves*, of worms, and epitaphs ;  
 Make dust our paper, and with rainy eyes  
 Write *Sorrow* on the bosom of the earth.  
 Let's choose executors, and talk of *wills* . . .  
 And yet not so,—for what can we bequeath,  
 Save our deposed *bodies* to the ground ?  
 Our lands, our *lives*, and all . . . are *Bolingbroke's* ;  
 And nothing can we call our own . . . but *death*,  
 And that small model of the barren earth  
 Which serves as paste and *cover* to our bones.  
 For heaven's sake, let us sit upon the ground,  
 And tell sad stories of the *death* of kings :—  
 How some have been *deposed*,—some slain in *war* ;—  
 Some haunted by the *ghosts* they have deposed ;—  
 Some poison'd by their *wives*,—some *sleeping* kill'd ;—  
*All* murder'd ; ♪ for within the hollow crown  
 That rounds the mortal temples of a king,  
 Keeps Death his *court* : and there the antic sits,  
*Scoffing* his state, and grinning at his pomp ;  
 Allowing him a *breath*, a little scene,  
 To monarchize, be fear'd, and kill with looks ;  
 Infusing him with self and vain *conceit*,—  
 As if . . . this flesh, which walls about our life,  
 Were brass *impregnable* : and humour'd thus,  
 Comes at the last, and with a little pin  
 Bores *through* his castle wall, and . . . *farewell* king ! ♪  
*Cover* your heads, and mock not flesh and blood  
 With solemn reverence ; throw *away* . . . respect,  
 Tradition, form, and ceremonious duty,—  
 For you have but *mistook* me all this while. ♪  
 I live with *bread* like you, feel *want*, taste *grief*,  
 Need *friends* :—♪ *subjected* thus,  
*How* can you say to me I am, a *king* ?

MUSIC.—*Shakespeare.*

Note but a wild and wanton *herd*,  
 Or race of youthful and unhandled colts,  
 Fetching mad bounds, bellowing, and neighing loud,  
 [ Which is the hot condition of their blood ; ♪  
 If they perchance but hear a *trumpet* sound,  
 Or any air of music touch their ears,  
 You shall perceive them ♪ make a mutual stand, ♪  
 Their savage eyes turn'd to a *modest* gaze,  
 By the sweet power of music.—Therefore, the poet

Did feign, that Orpheus drew *trees, stones, and floods*;  
 Since *naught* so stockish, hard, and full of rage,  
 But music, for the time, doth *change* his nature.  
 The *man* that hath *no* music in himself,  
 Nor is not *mov'd* with concord of sweet sounds,  
 Is fit for *treasons, stratagems, and spoils*;  
 The motions of his spirit are dull as *night*,  
 And his affections dark as *Erebus*:  
 Let *no* such man be *trusted*.

MUTABILITY OF LOVE.—*Moore.*

Alas! how *light* a cause may move  
 Dissension between hearts that love!—  
 Hearts that the world in *vain* had tried,  
 And *sorrow* but more closely tied!  
 That stood the *storm*—when waves were rough—  
 Yet, in a *sunny* hour fall off;—  
 Like ships that have gone down at sea,  
 When heaven was all *tranquillity*! ☺  
 A something, light as *air*—a *look*,  
 A *word* . . . unkind, or wrongly taken—  
 Oh! Love, that tempests *never* shook,  
 A breath, a touch like this, *hath* shaken.  
 And ruder words will soon rush in,  
 To *spread* the breach that words begin;—  
 And eyes forget the gentle ray  
 They wore in *courtship's* smiling day;—  
 And *voices* lose the tone that shed  
 A tenderness round all they said . . .  
 Till,—fast declining—one by one,  
 The sweetnesses of Love are *gone*:—  
 And hearts, so lately mingled, seem  
 Like broken *clouds*,—or like the *stream*,  
 That smiling left the mountain's brow,  
 As though its waters *ne'er* could sever,  
 Yet—ere it reach the plains below—  
 Breaks . . . into floods that part for *ever*.

NATURAL FREEDOM.—*Cowper.*

But *slavery*! virtue dreads it as her *grave*,  
*Patience* itself is *meanness* in a slave:  
 Or,—if the will and sovereignty of God  
 Bid suffer it *awhile*, and kiss the rod,—  
 Wait for the dawning of a brighter day,  
 And snap the chain the *moment* that you may.  
*Nature* imprints upon whate'er we see  
 That has a heart and *life* in it—be *free*!

PERVERSITY.—COURTING A SHREW.—*Shakespeare.*

I will attend her here,—  
 And woo her with some *spirit* when she comes.

Say, that she *rail* . . . why, then, I'll tell her plain.  
 She sings as sweetly as a *nightingale*. ☺  
 Say, that she *frown* . . . I'll say she looks as clear  
 As morning *roses* newly wash'd with dew. ☺  
 Say, she be *mute*, and will not speak a word, . . .  
 Then I'll commend her *volubility*,—  
 And say—she uttereth piercing *eloquence*.  
 If she do bid me *pack* . . . I'll give her thanks,—  
 As though she bid me stay by her a *week* ☺  
 If she *deny* to wed, . . . I'll crave the *day*  
 When I shall ask the bans, and when be married.

PITY.—*Crabbe*.

What *cutting* blast! and he can scarcely crawl:  
 He *freezes* as he moves,—he *dies* if he should fall!  
 With cruel fierceness drives this icy sleet . . .  
 And must a Christian perish . . . in the street,  
 In *sight* of Christians? ☺ There! at *last*, he lies,—  
 Nor, unsupported, can he *ever* rise.—  
 He cannot live.—In pity *do* behold  
 The man affrightened, weeping, trembling, cold:  
 Oh! how those flakes of snow their entrance win  
 Through the poor rags, and *keep* the frost within!  
 His very *heart* seems frozen, as he goes  
 Leading that starved companion of his woes.  
 He tried to *pray*—his lips, I saw them move,  
 And he so turned his piteous eyes above;  
 But the fierce wind the willing heart opposed,  
 And, ere he spoke, the lips in misery *closed*.  
 Poor suffering object, yes, for *ease* you prayed,  
 And *God* will hear.—He *only*, I'm afraid. ☺  
 When reached his home, to what a cheerless fire  
 And *chilling* bed will those cold limbs retire!  
 Yet ragged, wretched as it is, that bed  
 Takes *half* the space of his contracted shed.  
 I saw the *thorns* beside the narrow grate,  
 With *straw*, collected in a putrid state:  
 There will he, kneeling, *strive* the fire to raise,  
 And *that* will warm him, rather than the blaze;  
 The sullen, smoky blaze, that cannot last  
 One *moment* after his attempt is past: ☺  
 And *I*, so warmly and so purely laid,  
 To sink to *rest*! . . . indeed, I am *afraid*!

POVERTY.—*Hartley Coleridge*.

'Tis sweet to see  
 The *day-dawn* creeping gradual through the sky:  
 The silent sun at *noon* is bright and fair,  
 And the calm *eve* is lovely; but 'tis sad  
 To sink at eve on the dark dewy turf,

And feel . . . that *none* in all that countless host  
 Of glimmering stars, beholds one little spot,  
 One humble *home* of thine. The vast void sky,  
 In all its trackless leagues of azure light,  
 Has not one *breath* of comfort for the wretch  
 Whom houseless *penury* enfranchises;  
 A brother freeman of the midnight *owl*  
 A sworn acquaintance of the howling *winds*,  
 And flaggy pinion'd *rain*.

PRAYER.—*Tennyson.*

More things are wrought by *prayer*  
 Than this world dreams of. Wherefore let thy voice  
 Rise like a *fountain* for me night and day.  
 For what are men better than sheep or *goats*,  
 That nourish a *blind* life within the brain,  
 If, knowing God, they lift *not* hands of prayer,  
 Both for themselves and those who call them friend?  
 For so, the *whole* round earth is every way  
 Bound by gold chains about the feet of *God*.

PROUD INDEPENDENCE.—*Shakespeare.*

Your grace shall pardon me,—I *will* not back;  
 I am too high born to be *propertied*;  
 To be a *secondary*—at control,  
 Or useful serving-man and instrument  
 To *any* sovereign state throughout the world.  
 Your breath first *kindled* the dead coal of war  
 Between this chastised kingdom and myself,  
 And brought in matter that should *feed* this fire:—  
 And now 'tis far too huge to be blown *out*  
 With that same weak wind that enkindled it.  
 You taught me how to know the face of right,  
*Acquainted* me with interest to this land:  
 Yea, *thrust* this enterprise into my heart;  
 And come ye now to tell me John hath made  
 His *peace* with Rome? What is that to *me*?  
 I, by the honour of my *marriage*-bed,  
 After young Arthur, claim this land for *mine*;  
 And, now it is half *conquered*, must I back. . . .  
 Because that "John hath made his peace with Rome?"  
 Am I Rome's slave? What *penny* hath Rome borne,—  
 What men provided,—what munition sent,  
 To under-*prop* this action? Is't not *I*  
 That undergo this charge! Who else *but I*,—  
 And such as to my claim are liable,  
 Sweat in this business, and maintain this war?  
 Have I not here the best *cards* for the game,  
 To win this easy match played for a crown?  
 And shall I now give *o'er* the yielded set?—  
 No, no, my soul; it *never* shall be said.

RAVING.—*Dickens.*

"Nobody shall go *near* her," said the man, starting fiercely up, as the undertaker approached the recess. "Keep *back!* keep back! if you've a *life* to lose."

"*Nonsense*, my good man," said the undertaker, who was pretty well used to misery in *all* its shapes—"nonsense!"

"I tell you," said the man,—clenching his hands, and stamping furiously on the floor.—"I tell you I *won't* have her put into the ground! She couldn't *rest* there. The worms would *worry*—not eat her,—she is so *worn* away."

The undertaker offered no *reply* to this raving; but, producing a tape from his pocket, knelt down for a moment by the side of the body.

"Ah!" said the man,—bursting into tears, and sinking on his knees at the feet of the dead woman;—"kneel down, kneel down; kneel round her, *every* one of you, and mark my words. I say, she *starved* to death. I never *knew* how bad she was, till the *fever* came upon her, and then *her* bones were starting through the *skin*. There was neither fire nor *candle*; she died in the *dark*—in the dark! She couldn't even see her *children's* faces, though we heard her gasping out their *names*. *I begged* for her in the streets, *and* . . . they sent me to *prison*! When I came back, she was dying; and all the blood in my heart is *dried* up, for they *starved* her to death! I *swear* it before Heaven that saw it,—they *starved* her!" He twined his hands in his hair, and, with a loud scream, *rolled* grovelling upon the floor; his eyes fixed, and the *foam* gushing from his lips.

REBELLION.—*Moore.*

Rebellion! foul *dishonouring* word,  
Whose wrongful blight so oft has stained  
The *holiest* cause that tongue or sword  
Of mortal *ever* lost or gained.  
How many a spirit, born to bless,  
Hath *sunk* beneath that withering name,—  
Whom but a day's, an hour's *success*,  
Had wafted to eternal *fame*!  
As *exhalations*, when they burst  
From the warm earth, if *chilled* at first,  
If checked in soaring from the plain,  
Darken to fogs, and *sink* again;—  
*But*.—if they once triumphant spread  
Their wings above the mountain-head—  
Become *enthroned* in upper air,  
And turn to sun-bright *glories* there!

REGRETFUL PITY.—*Shakespeare.*

Alas! poor Yorick! I knew him, Horatio: a fellow of infinite *jest*, of most *excellent* fancy; he hath borne me on his *back* a thousand times; and now . . . how *abhorred* in my imagination it

is; my *gorge* rises at it. Here hung those lips that I have *kissed* I know not how oft. Where be your gibes *now*? Your gambols? Your songs? Your flashes of merriment that were wont to set the table on a *roar*? Not *one* now . . . to mock your *own* grinning? *Quite* chop-fallen? Now get you to my *lady's* chamber, and tell her, let her paint an *inch* thick, to this favour *she* . . . *must* come; make her *laugh* . . . at that.

REJECTING COUNSEL.—*Shakespeare.*

I pray thee, *cease* thy counsel,—  
Which falls into mine ears as profitless  
As water in a *sieve*; give not *me* counsel;  
Nor let no *comforter* delight mine ear . . .  
But . . . such a one whose *wrongs* do suit with mine.  
Bring me a father that *so* loved his child,  
Whose joy of her is *overwhelmed* like mine,  
And bid *him* speak of patience. ☹  
Measure his woe the length and breadth of mine,  
And let it answer every strain for strain;  
As thus for thus, and such a grief for such.  
In every lineament, branch, shape, and form . . .  
*If* such a one will smile, and stroke his beard;  
Cry—Sorrow, wag! and hem, when he should groan;  
Patch grief with proverbs; . . . *bring* him yet to me,  
And I of him *will* gather patience.  
But there is *no* such man; ☹ for men  
Can counsel, and *speak* comfort to that grief  
Which they *themselves* not feel; but, tasting it,  
Their counsel turns to *passion*—which before  
Would give preceptual *medicine* to rage—  
Fetter strong madness in a *silken* thread—  
Charm ache with *air*—and agony with words . . .  
*No*, no; 'tis all men's office to *speak* patience  
To those that wring under the load of sorrow:  
But no man's virtue, nor sufficiency,  
To *be* so moral, when he shall endure  
The like himself: therefore give me *no* counsel: ☹  
My griefs cry *louder* than advertisement.

REMEMBERED LOVE.—*Hon. Mrs. Norton.*

Oh, while the heart, where *her* head hath lain  
In its hours of joy, in its sighs of pain;  
While the *hand*, which so oft hath been clasped in hers,  
In the twilight hour, when nothing stirs,—  
Beat with the deep full pulse of *life*;  
Can he *forget* his departed wife!  
*Many* may love him, and *he*, in truth,  
May love, but not with the love of his *youth*;  
Ever around his joy will come  
A stealing sigh for *that* long-loved home;  
And *her* step and her voice will go glidingly by,  
In the desolate halls of his *memory*!

REMONSTRANCE—WITH INDIGNATION.—*Mrs. Hemans.*

What! let the foe *engird* us—that our bands  
 May *rest!* *Forget* that last disastrous day!  
 Forget it! Rest! *Bethink* you, noble knights,  
 Whence we must now draw strength! send down your thoughts  
 Into the very depths of grief and *shame*,  
 And bring back courage *thence!* To *talk* of rest! ☞  
 How do *they* rest, unburied on their field,  
 Our *brethren*, slain by Gaza? Had we time  
 To give them *funeral* rites? and ask we now  
 Time to *forget* their fall? My *father* died. . . .  
 I cannot speak of him! . . . What! and forget  
 The infidel's fierce *trampling* o'er our dead?  
 Forget his scornful *shout!* ☞ Give battle *now*,  
 While the thought lives, as *fire* lives! *There* lies strength!  
 Hold the dark memory *fast!* Now, now—this *hour*;  
 Gather your forces to the western gate!  
 Let *none* forget that day! Our field was lost—  
 Our city's strength laid low,—*one* mighty heart.—  
 Your Chiefs. . . my father's—*broken!* Oh! let none  
 Forget it! *Arm!* Way for *remorse!* Arm! arm!  
 Free way for *vengeance!*

REMORSE—FOR COMMITTING MURDER.—*Shakespeare.*

O, my offence is *rank*. . . it smells to heaven;—  
 It hath the primal *eldest* curse upon't.—  
 A *brother's* murder! ☞ *Pray* can I not,  
 Though inclination be as sharp as 'twill  
 My stronger guilt *defeats* my strong intent;  
 And—like a man to double business bound,—  
 I stand in pause where I shall *first* begin . . .  
 And *both* neglect. ☞ What if this cursed hand  
 Were thicker than *itself* with brother's blood?  
 Is there not rain enough in the sweet heavens  
 To wash it white as *snow?* Whereto *serves* mercy,  
 But to confront the visage of offence?  
 And what's in *prayer*, but this two-fold force,—  
 To be forestalled ere we *come* to fall,  
 Or pardon'd. *being* down? Then I'll look up:  
 My fault is past. But, O, what *form* of prayer  
 Can serve my turn? . . . *Forgive* me . . . my foul *murder?* . . .  
 That *cannot* be, since I am still possess'd  
 Of those *effects* for which I did the murder—  
 My crown, mine own ambition, and my queen.  
 May one be pardon'd, and *retain* the offence? ☞  
 In the corrupted currents of *this* world,  
 Offence's gilded hand *may* shove by justice;—  
 And oft 'tis seen, the wicked prize itself  
 Buys out the *law*. But 'tis not so *above*.—  
*There* is no shuffling—there the action lies

Hemans.

thoughts

In his *true* nature; and we ourselves compell'd,  
 Even to the teeth and forehead of our faults,  
 To give in *evidence*. What then? what rests? ☹  
 Try what *repentance* can: . . . what can it *not*?  
 Yet what *can* it, when one can *not* repent?  
 O wretched state! O bosom, black as death!  
 O *limed* soul, that, struggling to be free,  
 Art *more* engaged! *Help*, angels! ☹ Make *essay*! . . .  
 Bow, stubborn knees! and heart, with strings of steel,  
 Be soft as sinews of the new born *babe*, ☹  
 All *may* be well!

REMORSE—FOR DRUNKENNESS.—*Shakespeare.*

gth!

I remember . . . a mass of things . . . but nothing *distinctly*: a quarrel . . . nothing *wherefore*. O that men should put an enemy in their mouths to steal *away* their brains! that we should . . . with joy, pleasure, revel, and applause, transform ourselves into *beasts*! I will ask him for my place again . . . he shall tell me I am . . . a *drunkard*. ☹ Had I as many mouths as *Hydra*, such an answer would stop them all. ☹ To be now a sensible man, by and bye a *fool*, and presently . . . a *beast*! ☹ O strange! *every* inordinate cup is unblessed—and the ingredient . . . is a *devil*!

heare.

REMORSELESS HORROR.—*Baillie.*

*Alone* . . . with thee! but thou art *nothing* now.  
 'Tis *done*,—'tis numbered with the things o'erpast;  
 Would—*would* it were to come!—  
 What fated end, what darkly gathering cloud  
 Will *close* on all this horror?  
 O, that dire *madness* would unloose my thoughts,  
 And fill my mind with wildest fantasies,  
 Dark, restless, *terrible*! *Aught*, aught . . . but this! ☹  
 How with convulsive life he *heaved* beneath me,  
 E'en with the death's wound gored! O *horrid*, horrid!  
 Methinks I feel him *still*. ☹ What sound is that?  
 I heard a smothered *groan*. ☹ It is impossible! . . .  
 It *moves*! It moves! the cloth doth heave and swell.  
 It moves again! I *cannot* suffer this,—  
 Whate'er it be, I will *uncover* it. ☹  
 All *still* beneath.  
 Nought is there here but fixed and grisly *death*.  
 How sternly fixed! Oh! those glazed eyes!  
 They *look* upon me still.  
 Come, madness! come unto me, senseless *death*!  
 I *cannot* suffer this!

er?...

REPROACH WITH WANT OF FRIENDSHIP.—*Shakespeare.*

You *have* done . . . that, you *should* be sorry for. ☹  
 There is no terror, Cassius, in your *threats*;



For I am arm'd so strong in *honesty*,  
 That they pass by me as the idle *wind*,  
 Which I respect not. I did send to you  
 For certain sums of gold, which *you . . . denied* me;  
 For *I* can raise no money by vile means;  
 No, Cassius, I had rather coin my *heart*,  
 And drop my blood for drachmas, than to wring  
 From the hard hands of peasants their vile trash  
 By *any* indirection. I did send  
 To you for gold . . . to pay my *legions*,  
 Which *you . . . denied* me. ♪ Was that done *like* Cassius?  
 Should *I* have answer'd Caius Cassius so?  
 When Marcus Brutus grows so covetous,  
 To lock such rascal-counters from his friends,  
 Be ready, *gods*, with all your thunderbolts,  
*Dash* him to pieces!

REPROACH, WITH WANT OF MANLINESS.—*Shakespeare.*

O proper *stuff*!  
 This is the very painting of your *fears*;  
 This is the . . . *air*-drawn dagger, which you said  
*Led* you to Duncan. Oh, these flaws and starts  
 (*Impostors* to true fear) would well become  
 A *woman's* story, at a winter's fire,  
 Authoriz'd by . . . her *grandam*. ♪ *Shame* itself!  
*Why* do you make such faces? When all's done,  
 You look but on a *stool*.

REPROACH WITH STUPIDITY AND INCONSTANCY.

That Cæsar comes in *triumph*!  
 Wherefore *rejoice*?—What *conquest* brings he home?  
 What *tributaries* follow him to Rome,  
 To grace in captive bonds his chariot wheels?  
 You *blocks*, you stones, you *worse* than senseless things! ♪  
 O, you hard hearts, you *cruel* men of Rome,—  
 Knew ye not *Pompey*? Many a time and oft  
 Have you climbed up to walls and battlements,  
 To towers and windows, yea, to *chimney* tops,—  
 Your *infants* in your arms,—and there have sat  
 The live-long day, with patient expectation,  
 To *see* great Pompey pass the streets of Rome:  
 And when you saw his *chariot* but appear,  
 Have you not made an universal *shout*,  
 That *Tiber* trembled underneath his banks,  
 To hear the replication of your sounds,  
 Made in his concave shores? . . .  
 And do you *now* put on your best attire?  
 And do you now cull out a *holiday*?  
 And do you now strew *flowers* in his way,  
 That comes in triumph over Pompey's *blood*?  
 Be *gone*! ♪

Run to your houses; fall upon your *knees*;  
Pray to the gods to *intermit* the plague,  
That *needs* must light on this ingratitude.

REPROOF OF SERVILITY.—*Byron.*

Approach, thou craven crouching *slave*,  
Say, is not this *Thermopylæ*?  
These *waters* blue that round you lave —  
Oh servile offspring of the *free* —  
*Pronounce* what sea, what shore is this ☞  
The gulf, the rock of *Salamis*! ☞  
These scenes, their story not unknown,  
Arise, and make again your *own*:  
Snatch from the ashes of your sires  
The embers of *their* former fires:  
And he who in the strife *expires*  
Will add to theirs a name of fear  
That Tyranny shall *quake* to hear:  
And leave his sons a *hope*, a fame,  
They too will rather *die* than shame!  
For Freedom's battle once begun,  
Bequeathed by bleeding sire to son,  
Though baffled oft, is *ever* | *won*.

SAD FOREBODING.—*Shakespeare.*

This man's brow, like to a *title-leaf*,  
Foretells the nature of a *tragic* volume  
To *fright* our party.—How does my *son*, and *brother*?  
Thou *tremblest*, and the whiteness of thy cheek .  
Is apter than thy *tongue*, to tell thy errand. ☞  
Even such a man,—so faint, so spiritless,  
So dull, so dead in look, so woe-begone,—  
Drew *Priam's* curtain in the dead of night.  
And would have told him, half his *Troy* was burn'd...  
But *Priam* found the fire, ere he his tongue;—  
And I... my *Percy's death*, ere thou report'st it.  
*This* thou would'st say,—Your son did thus, and thus;  
Your brother, thus: so—fought the noble Douglas;  
Stopping my greedy ear with their bold deeds...  
But in the end,—to stop mine ear *indeed*,—  
Thou hast a sigh to blow *away* this praise,  
Ending with — brother, son, and *all*... are *dead*.

SARCASTIC EXPOSTULATION.—*Shakespeare.*

Signior Antonio, *many* a time and oft,—  
On the *Rialto*—you have rated me  
About my *moneys*, and my *usances*: ☞  
Still have I *borne* it with a patient shrug;  
For sufferance is the badge of *all* our tribe:  
You call me — *misbeliever*, *cut-throat*—dog,

And *spit* upon my Jewish gaberdine, . . .  
 And all for use of that which is mine *own*.  
 Well, then, it now appears, you *need* my help:  
 Go to then; you come to me, and you say,  
 Shylock, we would have *moneys*: . . . *You* say so;  
 You, . . . that did void your rheum upon my beard,  
 And foot me, as you spurn a stranger *cur*  
 Over your threshold; *Moneys* is your *suit*! ☹  
 What *should* I say to you? Should I not say  
 Hath a *dog* money? is it *possible*  
 A cur can lend three thousand ducats? *or*, . . .  
 Shall I bend low, and in a *bondman's* key,  
 [With 'bated breath, and whispering humbleness,]  
 Say *this*,—  
 Fair sir, you . . . *spit* on me on Wednesday last;  
 You *spurn'd* me . . . such a day; another time  
 You called me . . . *dog*; and for these . . . *courtesies*  
 I'll . . . *lend* you thus much moneys.

SCORN.—*Byron.*

Pardon is for *men*,  
 And not for *reptiles*.— we have none for *Steno*,  
 And no *resentment*; *things* like him *must* sting,  
 And higher beings suffer,— 'tis the charter  
 Of life. The man who dies by an *adder's* fang  
 May have the crawler crush'd, but feels no *anger*;  
 'Twas the worm's *nature*: and some *men* are worms  
 In *soul* . . . *more* than the living things of tombs.

SELFISH HATRED.—*Shakespeare.*

How like a fawning *publican* he looks!  
 I *hate* him ☹ for he is a . . . *Christian*:—  
 But *more*, for that, in low simplicity,  
 He lends out money *gratis*,— and brings down  
 The rate of usance here with *us*, in Venice.  
 If I can catch him once upon the hip,  
 I will feed *fat* the ancient grudge I bear him.  
 He hates our sacred *nation*, and he *rails*,—  
 Even there where merchants most do congregate,—  
 On *me*, my bargains, and my well won *thrift*,  
 Which he calls . . . *interest*: ☹ Cursed be my *tribe*,  
 If I *forgive* him!

SHUFFLING REFUSAL.—*Shakespeare.*

They answer in a joint and corporate voice,  
 That now *they* are at fall,— want treasure,— *cannot*  
 Do what *they would*, . . . are *sorry* . . . you are *honourable* . . .  
 But yet . . . they could have *wish'd* . . . they know not . . .  
*Something* hath been amiss . . . a noble nature  
*May* catch a wretch . . . *would* all were well . . . 'tis *pity*. ☹

And so, intending *other* serious matters,  
After distasteful looks, and these hard fractions,  
With certain *half-caps*, and cold moving *nods*,  
They *froze* me into silence.

SICKNESS.—*Shakespeare.*

And wherefore should this good news make me *sick*?  
I should *rejoice* now at this happy news,  
And now my sight fails, and my brain is giddy,...  
O me!... come *near* me, ♪ now I am *much* ill.  
I pray you take me up, and bear me hence  
Into some other chamber. ♪ *Softly*, pray—  
Let there be no *noise* made, my gentle friends,—  
Unless some dull and favourable hand  
Will whisper *music* to my weary spirit.

SORROW CAUSING FORGETFULNESS.—*Shakespeare.*

Yet one word more:—grief *boundeth* where it falls,...  
Not with an *empty* hollowness, but *weight*;  
I take my leave before I have *begun*,  
For sorrow ends not when it *seemeth* done;—  
Commend me to my *brother*, Edmund York—  
Lo, this is *all*:... nay, yet depart not so;  
Though this be all,... do not so *quickly* go. ♪  
I shall *remember* more. Bid him... Oh, *what*? ♪  
With all good speed at *Plashy* visit me. ♪  
Alack, and what shall good old York there see,  
But *empty* lodgings, and unfurnish'd walls,  
Unpeopled offices, *untrodden* stones?  
And what *hear* there for welcome but my *groans*?  
Therefore commend me,... let him *not* come there—  
To seek out sorrow that dwells *every* where;  
*Desolate*, desolate! I will hence, and *die* ♪  
The *last* leave of thee takes my weeping eye.

STERN REPROACH.—*Shakespeare.*

*Enforced* thee! art thou king, and *will* be forced?  
I *shame* to hear thee speak. Ah, *timorous* wretch!  
Thou hast *undone*... thyself, thy son, and me;  
And given unto the house of *York* such head  
As thou shalt reign but by *their* sufferance.  
To entail *him* and his heirs unto the crown,  
What is it but to make thy *sepulchre*,  
And creep into it far before thy time?  
*Warwick* is chancellor, and the lord of Calais;  
Stern *Faulconbridge* commands the narrow seas;  
The *Duke* is made protector of the realm,  
And yet shalt thou be *safe*? Such safety finds  
The trembling *lamb* environed with wolves.  
Had *I* been there, which am a silly woman,

The soldiers should have tossed me on their *pikes*  
 Before I would have granted to that act.  
 But *thou* prefer'st thy life *before* thine honour.  
 And, seeing thou dost, I here *divorce* myself—  
 Both from thy table, Henry, and thy bed,—  
 Until that act of parliament be *repealed*  
 Whereby my *son* is disinherited.  
 The *northern* lords, that have forsworn thy colours,  
 Will follow *mine*, if once they see them spread:  
 And spread they *shall* be; to thy foul disgrace,  
 And utter *ruin* of the house of York. ☞  
 Thus do I *leave* thee. Come, son, let's away.

SULLENNESS.—*Byron.*

I have not *loved* the world, nor the world *me*;  
 I have not *flattered* its rank breath, nor bowed  
 To its idolatries a *patient* knee.—  
 Nor coin'd my cheeks to *smiles*,—nor cried aloud  
 In worship of an *echo*; in the crowd  
 They could not deem *me* one of such; I stood  
 Among them, but not *of* them; in a shroud  
 Of *thoughts* which were not *their* thoughts;—and *still* could.  
 Had I not *filed* my mind, which thus *itself* subdued.  
 I have not loved the world, *nor* the world *me*,—  
 But let us part *fair* foes. I do believe—  
 Though I have *found* them not—that there *may* be  
 Words which *are* things—hopes which will *not* deceive,  
 And virtues which are merciful, nor weave  
*Snares* for the failing: I would also deem,  
 O'er others' griefs, that *some* sincerely grieve;  
 That two, or *one*, are *almost* what they seem.—  
 That *goodness* is no *name*, and *happiness* no *dream*.

SUSPICION.—*Shakespeare.*

Let me have men about me that are *fat*;  
*Sleek*-headed men, and such as *sleep* o' nights;  
 Yond' *Cassius* has a lean and *hungry* look;  
 He *thinks* too much:—such men are *dangerous*.  
 'Would he were fatter! . . . But I *fear* him not:  
 Yet if my name were *liable* to fear,  
 I do not know the man I *should* avoid  
 So soon as that spare *Cassius*. ☞ He *reads* much;  
 He is a great *observer*, and he looks  
*Quite through* the deeds of men: he loves no *plays*,  
 As thou dost, *Antony*; he hears no *music*:  
 Seldom he *smiles*; and smiles in such a sort,  
 As if he *mock'd* himself,—and scorn'd his spirit  
 That could be mov'd to smile at *any* thing. ☞  
 Such men as he | be never at heart's ease

While they behold a *greater* than themselves;  
 And therefore are they *very* dangerous. ☞  
 I rather tell thee what *is* to be fear'd,  
 Than what *I* fear . . . for *always* I am . . . Cæsar. ☞  
 Come on my *right* hand,—for this ear is deaf,—  
 And tell me truly what *thou* think'st of him.

SYMPATHY, WITH ADMIRATION.—*Baillie.*

O! I have seen a sight, a *glorious* sight!  
 Thou would'st have *smiled* to see it—  
 Yes, *smil'd*! although mine eyes are wet with *tears*.  
 Faith, so they are; well, well, but *I* *smiled* too.  
 O, *had* you seen it!  
 Drawn out in goodly ranks—*there* stood our *troops*;  
*Here*, in the graceful state of manly youth.  
 His dark face brightened with a generous smile,—  
 Which to his eyes such *flashing* lustre gave,  
 As though his soul, like an unsheathed *sword*,  
 Had through them gleamed—our noble *General* stood;  
 And to his soldiers, with *heart*-moving words  
 The veteran showing, his brave deeds rehearsed;  
 Who, by his side stood like a *storm*-scathed oak  
 Beneath the shelter of some noble tree,  
 In the *green* honours of its youthful prime.  
 I cannot tell thee how the veteran *looked*!  
 At first he bore it up with *cheerful* looks.  
 As one who *fain* would wear his honours bravely,  
 And greet the soldiers with a comrade's face:  
 But when Count Basil, in such *moving* speech,  
 Told o'er his actions past, and bade his troops  
 Great deeds to *emulate*, his countenance *chang'd*;  
 High heav'd his manly breast, as it had been  
 By inward strong emotion half-*convuls'd*;  
 Trembled his nether lip; he shed some *tears*,  
 The General *paus'd*,—the soldiers *shouted* loud;  
 Then hastily he brushed the drops *away*,  
 And wav'd his hand, and clear'd his tear-chok'd voice,  
 As though he would some grateful *answer* make;  
 When *back* with double force the whelming tide  
 Of passion came; high o'er his hoary head  
 His arm he toss'd, and, heedless of respect,  
 In Basil's *bosom* hid his aged face,  
*Sobbing* aloud. ☞ From the admiring ranks  
 A cry arose; still *louder* shouts resound; ☞  
 I felt . . . a sudden *tightness* grasp my throat  
 As it would *strangle* me; such as I felt,—  
 I knew it well,—some twenty years ago,  
 When my good *father* shed his blessing on me.  
 I hate to *weep*, and so I came *away*.

TERROR.—*Moliere.*

Ah! *mercy* on my soul! What is that?—My old friend's... *ghost*? They say none but *wicked* folks *w-a-lk*... I wish I were at the bottom of a *coal-pit*. ☹ La! how pale and *long* his face is grown since his death: he *never* was handsome: and death has improved him very much the *wrong* way. ☹ Pray... do not come *near* me!—I wished you very well when you were *alive*;—but I could never abide a *dead* man cheek-by-jowl with me... Ah—Ah—*mercy* on us!... *No* nearer, pray! ☹ If it be only to take *leave* of me that you are come back, I could have *excused* you the ceremony with all my heart.—Or if you... *mercy* on us!—no nearer—*pray*—or if you have *wronged* any body, as you always loved money... a *little*,—I give you the word of a frightened Christian, I will pray as long as you *please* for the deliverance or repose of your departed soul. My good—worthy—noble friend, do pray—*disappear*... as ever you would wish your old friend to come to his *senses* again.

TERRORS OF DEATH.—*Shakespeare.*

To *die*, and go... we know not *where*:—  
To lie in cold obstruction, and to *rot*:—  
This sensible—warm—motion, to become  
A kneaded *clod*; and the delightful spirit  
To bathe in *fiery* floods, or to reside  
In thrilling regions of thick-ribbed *ice*;—  
To be imprison'd in the viewless winds,  
And *blown* ☹ with restless violence about  
The pendent world; or... to be... worse than worst  
Of those, that lawless and uncertain thoughts  
Imagine *howling*! ☹ O, 'tis *too* horrible!  
The weariest and most *loathed* worldly life—  
That *age*, *ache*, *penury*, and *imprisonment*  
Can lay on nature, ... is a *Paradise*  
To what we *fear* of Death.

THREATENED REVENGE:—*Shakespeare.*

If they speak but *truth* of her...  
These hands shall *tear* her; if they *wrong* her honour,  
The *proudest* of them shall well hear of it.  
Time hath not yet so *dried* this blood of mine,  
Nor age so ate up my *invention*,  
Nor fortune made such havoc of my *means*,  
Nor my bad life 'reft me so much of *friends*,  
But they shall *find* awak'd in such a kind,  
Both strength of limb, and policy of mind,  
Ability in means, and choice of friends—  
To *quit* me of them *thoroughly*.

TIES OF LOVE.—*P. J. Bailey.*

I loved her, for that she was *beautiful*;  
 And that she seemed to be . . . all *Nature*,  
 And all *varieties* of things in one;  
 Would *set* at night in clouds of *tears*, and rise  
 All light and *laughter* in the morning; fear  
 No petty customs or *appearances*,  
 But think what others only *dreamed* about,  
 And *say* what others did but think, and *do*  
 What others would but say, and *glory* in  
 What others *dared* but do. So *pure* withal  
 In soul; in heart and act such conscious. yet  
 Such careless *innocence*, she made round her  
 A halo of *delight*!—'twas *these* which won me;  
 And that she never schooled *within* her breast  
 One thought, or feeling, but gave *holiday*  
 To all; and she made all even *mine*  
 In the communion of love; and we  
 Grew *like* each other.

UNTOLD LOVE.—*J. A. Hillhouse.*

The soul, my lord, is fashioned like the lyre;  
 Strike *one* chord suddenly, and *others* vibrate.  
 Your *name* abruptly mentioned, casual words  
 Of *comment* on your deeds, *praise* from your uncle,  
 News from the armies, talk of your *return*, . . .  
 A word let fall touching your youthful passion,  
 Suffused her cheek, called to her drooping eye  
 A momentary *lustre*; made her pulse  
 Leap headlong, and her bosom *palpitate*.  
 I could not long be *blind*, for love *defies*  
 Concealment, making every glance and *motion*  
 Speech — and *silence* a tell-tale.

These things, though trivial in themselves, begat  
 Suspicion. But long *months* elapsed  
 Ere I knew all. She had, you know, a *fever*. ☹  
 One night, when all were weary and at rest,  
 I, sitting by her couch, tired and o'erwatched,  
 Thinking she slept, suffered *my* lids to close. ☹  
 Waked by a voice, I found her . . . Never signor,  
 While life endures, will that scene *fade* from me!—  
 A dying lamp winked on the hearth, that cast  
 And snatched the shadows.—*Something* stood before me  
 In *white*. My flesh began to *creep*. I thought  
 I saw a *spirit*. It was my *lady* risen  
 And standing with clasped hands like one in prayer.  
 Her pallid face, in the dim light, displayed  
 Something, methought, *surpassing* mortal beauty.  
 She presently turned round, and fixed her large wild eyes  
 Brimming with *tears* upon me; fetched a sigh



As from a *riven* heart, and cried, "He's *dead*!  
 But, hush!—*weep* not;—I've bargained for his *soul*;  
*That's* safe in bliss!" ♪ Demanding *who* was dead,—  
 Scarce yet *aware* she raved,— she answered quick,  
 Her *Cosmo*, her beloved! for that his *ghost*,  
 All pale and gory, thrice had passed her bed.  
 With that, her passion breaking *loose*, my lord,  
 She poured her lamentation forth in strains  
 Pathetical beyond the reach of *reason*.  
 "Gone, gone, gone to the grave, and never *knew*  
 I loved him!" ♪ I'd no power to speak or *move*.—  
 I sat *stone-still*.—A horror fell upon me.  
 At last, her little strength ebb'd out: she sank;  
 And lay, as in *death's* arms. till morning.

UPBRAIDING—WITH WANT OF DUTY.—*Shakespeare*.

*Fie*, fie! *unknit* that threatening, *unkind* brow;  
 And dart not *scornful* glances from those eyes.—  
 To wound thy *lord*... thy *king*... thy Governor. ♪  
 It *blots* thy beauty, as *frosts* bite the meads;  
 Confounds thy fame, as *whirlwinds* shake fair buds;  
 And in *no* sense is meet, or amiable.  
 A woman moved is like a *fountain* troubled,  
 Muddy, ill seeming, thick, bereft of beauty;  
 And, while it is so, *none* so dry or thirsty  
 Will deign to sip, or touch one *drop* of it.  
 Thy husband is thy lord, thy *life*, thy keeper.  
 Thy head, thy sovereign; one that *cares* for thee.  
 And for thy maintenance: commits his body  
 To painful *labour*, both by sea and land;  
 To watch the night in storms, the day in cold,  
 While thou liest warm at *home*, secure and safe;  
 And craves no *other* tribute at thy hands,  
 But love, fair looks, and true *obedience*;—  
 Too *little* payment for so great a debt.  
 Such duty as the subject owes the *prince*,  
 Even such — a woman oweth to her *husband*.  
 And when she's *froward*, peevish, sullen, sour,  
 And *not* obedient to his honest will,  
 What is she but a foul contending rebel,  
 And graceless *traitor* to her loving Lord?—  
 I am *ashamed* that women are so simple  
 To offer *war* where they should kneel for peace  
 Or seek for *rule*, supremacy, and sway,  
 When they are *bound* to serve, love, and *obey*.

VALOUR.—*Moore*.

He *read* their thoughts... they were his *own*. ♪  
 What! while our arms can wield these blades,  
 Shall we die *tamely*? die *alone*?...

Without one *victim* to our shades—  
 One *Moslem* heart, where, buried *deep*,  
 The sabre from its toil may sleep?  
*No!* . . . God of Iran's burning skies!  
 Thou *scorn'st* the inglorious sacrifice. ♪  
*No!* . . . though of all earth's *hope* bereft,  
 Life, swords, and *vengeance*, still are left!  
 We'll make yon valley's reeking caves  
 Live in the awe-struck minds of men,  
 Till tyrants *shudder*, when their slaves  
 Tell of the Ghebers' bloody glen.—  
 Follow, brave hearts! ♪ this *pile* remains  
 Our refuge still . . . from *life* and chains;  
 But his the best, the *holiest* bed,  
 Who sinks entombed in *Moslem* dead!

VENGEANCE.—*Dugald Moore.*

There is an order in the race of men,  
 Who, being smit by fortune's shafts, sit down,  
 And—like a *statue* on a pedestal—  
 Seem chill'd to *marble*! or, they *whine* away  
 Their manhood—like sick maidens. ♪ *I* . . . was not  
 Made of such *moping* matter! I was not  
 Fashion'd to walk the earth, and bear about  
 A *rainy* eyeball and a *nerveless* heart! . . .  
 The wild materials that are gathered *here*  
 Could only yet be quench'd in showers of *blood*, . . .  
 Not smothered in salt rheum! — I have been *wrong'd*.  
 Ay, *trampled* on! — but they who smote me, yet  
 May feel — when least expected — the keen tooth —  
 The *adder's* fang, — sharp, cutting, edg'd with death, —  
 In what they deem'd a *worm*.

VIRTUE.—*Rowe.*

Yes! to be *good* is to be *happy*; — *angels*  
 Are happier than mankind, *because* they're better.  
*Guilt* is the source of *sorrow*: 'tis the fiend,  
 The *avenging* fiend, that follows us behind  
 With whips and stings. The *blest* know *none* of this;  
 But rest in everlasting *peace* of mind,  
 And find the height of all their *heaven* is goodness.

WARNING.—*Cotton.*

*To-morrow*, didst thou say?  
 Methought I heard Horatio say, *To-morrow*.  
 Go to — I will not *hear* of it. ♪ *To-morrow*!  
 'Tis a *sharper*, — who stakes his *penury*  
 Against thy plenty; who takes thy ready cash,  
 And pays thee *nought*, . . . but wishes, hopes and *promises*,  
 The currency of *idiots*: injurious *bankrupt*,

That gulls the easy creditor!— *To-morrow!*  
It is a period *no-where* to be found  
In all the hoary registers of Time,—  
Unless, perchance, in the *fool's* calendar!  
*Wisdom* disclaims the word, nor holds *society*  
With those who own it. No, my Horatio,  
'Tis Fancy's child, and *Folly* is its father;  
Wrought of such stuff as *dreams* are, and *baseless*  
As the fantastic visions of the evening.  
But, soft, my friend; ☞ arrest the *present* moments;  
For, be assured, they all are arrant *tell-tales*:  
And—though their flight be silent, and their path  
Trackless as the winged couriers of the air—  
They post to heaven, and there *record* thy folly.  
Because, though stationed on the important watch,  
Thou, like a sleeping, faithless sentinel,  
Didst let them pass, *unnoticed*, *unimproved*.  
And know, for that thou slumberedst on the guard,  
Thou shalt be made to *answer* at the bar  
For every fugitive; and ☞ when thou thus  
Shalt stand impleaded at the high tribunal  
Of hood-winked Justice, who shall *tell* thy audit!  
Then, stay the *present* instant, . . . dear Horatio!  
Imprint the marks of *wisdom* on its wings;  
'Tis of more worth than *kingdoms*! *far* more precious  
Than all the crimson treasures of *life's* fountain!—  
O! let it not *elude* thy grasp; but—like  
The good old *patriarch* upon record,—  
Hold the fleet angel *fast*, until he *bles*s thee!

## Part Fifth.—Looks and Gestures.

---

### I. GENERAL PRINCIPLES.

1. Modulation, Inflexion, and *Vocal* Expressions however perfect, fail to give delivery its full impressiveness, if the *face* and *whole body* do not sympathetically manifest the feeling which vibrates in the tones. Nothing can be more spiritless and unnatural than rigid stillness on the part of an orator. But the tendency to gesticulate is so natural, that instruction will generally be needed rather to *subdue* and *chasten*, than to create gesticulation. To a speaker of any animation, the greatest difficulty is *to stand still*.

2. In the natural order of *passionate expression*, LOOKS are *first*, GESTURES *second*, and WORDS *last*. "The strongfelt passion bolts into the face" before it moves the massier muscles of the trunk and limbs; and its tardiest expression is in the artificial and conventional form of articulate language. Gesture which, thus, in strong emotion precedes the words, in *calmer* feeling *accompanies* them; but it must never lag behind the utterance it illustrates. The following is a general description of the different Facial and Bodily Motions.

### II. EXPRESSIVENESS OF THE DIFFERENT FACIAL AND BODILY MOTIONS.

3. The FEATURES *expand* in *pleasure*, and *contract* in *pain*; they are *elongated* in *melancholy*; they are smooth in *placidity*, and variously *furrowed* in *emotion*; they *grin* in *folly*.

4. The EYEBROWS are *lifted* in *surprise*, in *inquiry*, and in *hope*; they are *depressed* in *conviction*, *authority*, and *despair*; they are *knitted* in *sorrow*, *solicitude*, and *anger*; they *droop* in *weakness*.

5. The EYES *beam* in *love*, and *sparkle* in *mirth*, they *flash* and *roll* in *anger*; they *melt* in *grief*; they are *raised* in *hope*; and *dejected* in *despondency*; they *measure* their object from head to foot in *contempt*; they *stare* in *wonder*; they *wink* in *cunning*; they are *levelled* in *modesty*, and *cast downwards* in *shame*; they are *restless* in *terror*, in *anxiety*, and in *idiocy*; they are *fixed* in *confidence*, *boldness* and *energy*; they *look askance* in *suspicion* and *secrecy*; they are "*cast on vacancy*" in *thought*.

6. The NOSTRILS are naturally *relaxed* in *equanimity*; they are *rigid* in *violent passions*; they are *twitched up* in *disgust* and *contempt*.

7. The LIPS are *drawn back* and *raised* in *delight* and *laughter*; they are *depressed* and *projected* in *pain*, *sadness*, and *grief*; the *corners of the mouth* are *curled upwards* in *contempt*, and *downwards* in *disgust*; the lips are *loose* and *sprawling* in *mental vacuity*—*muscular* and *mobile* in *intellectuality*; they are *firm* in *decision* and *energy*; *relaxed* in *weakness* and *irresolution*; they are *pouted* in *boasting*, and in *fretfulness*; they are *bitten* in *vexation* and *discomfiture*; they are *compressed* in *agony*.

8. The MOUTH is *open* in *fear*, in *wonder*, in *listening*, in *languor*, and in *desire*; it is *shut* in *apathy*, in *pride*, and *sullenness*. The *jaw falls* in *melancholy*; the *teeth* are *gnashed* in *anger*; the *tongue* is *protuded* in *imbecility*.

9. The HEAD is *erect* in *courage* and *confidence*; it is *crouched* in *fear*; it is *thrown back* in *pride*; it *hangs forward* in *humility*; it is *protruded* in *curiosity*; it *lies to one side* in *languor*, in *bashfulness*, or in *indolence*; it *rolls* or *tosses* in *anger*, it *shakes* in *denial* and in *sadness*; it is *jerked backward* in *invitation*, *forward* in *assent*, and *to one side* in *boasting*, in *threatening*, or in *dogmatism*.

10. The ARMS hang *listlessly* in *weakness*, they are

*rigid in passion, they are folded across the chest, or placed a-kimbo, in self-complacence, they droop in humility; they are held forward in entreaty, they are extended in admiration, they are raised in appeal, invocation, or expectancy, they fall suddenly in disappointment; they are drawn back and bent in terror.*

11. The HANDS are *open and relaxed in graceful calmness, they are locked or clasped in emotion, they are wrung in anguish, they are rigid or clenched in passion; they are raised or applied in supplication, they descend slowly in blessing,—with quick vehemence in malediction and threatening; they are moved towards the body in invitation; they are pushed from the body in rejection or dismissal; they start in astonishment; they wave or clap in joy and approbation.* The palms are turned upwards in candour and sincerity, downwards in concealment and cunning; they are turned outwards from the body in defence, in apprehension, or in aversion; they are turned inwards towards the body in boldness and confidence. The hand on the forehead indicates pain, confusion, or mental distress; on the crown of the head, giddiness or delirium; on the side of the head, stupor; on the eyes, shame or grief. BOTH HANDS similarly applied intensely heighten the expression. The hand supporting the cheek expresses languor or weariness; supporting the chin, meditation; the hand laid on the breast appeals to conscience, or indicates desire; the hands crossed on the breast express meekness: the hand pressed on the upper part of the chest, or beating it, expresses remorse, or acute bodily distress, difficulty of breathing, palpitation of the heart, &c.; the hand on the lower part of the chest indicates boldness, or pride; the back of one hand laid in the palm of the other, expresses determination or obduracy; the hands crossed palm to palm express resignation.

12. The FINGERS are relaxed, and slightly separated in placidity; they are rigidly separated in fear; they are bent in anger; the forefinger directs attention to any object, by pointing; with a falling motion of the hand it reproves or warns; applied successively to the finger tips of the other hand, it enumerates; laid in the palm

of the other hand, it *specifies dogmatically*; the *fingers of both hands* loosely applied *tip to tip*, express *accumulation* or *adjustment*.

13. The BODY held *stiffly erect*, or *thrown back*, indicates *pride*, *haughtiness*, or the assumption of *dignity*; held *easily erect*, expresses *courage* and *resolution*; *stooping forward*, *condescension*, *compassion*, *humility*, or *bashfulness*; *bending*, *reverence*, *respect*, and *salutation*; *prostrated*, *moral degradation* and *self-loathing*.

14. The LOWER LIMBS, held *straight* and *rigid*, indicate *self-conceit* or *obstinacy*; *relaxed* and *bent*, *timidity*, *awkwardness*, or *tottering frailty*; *one limb relaxed* and *the other straight*, *graceful ease*; they *shake* in *terror*; they *kneel* in *prayer*.

15. The FEET, placed so as to point *directly forwards*, indicate *boorishness*; turned *inwards*, *deformity*; *close together*, *timidity*, or *awkwardness*; a *few inches apart*, with ONE HEEL IN ADVANCE OF, and POINTING TOWARDS *the other heel*, *graceful ease*; the weight of the body *supported* on the RETIRED foot, *dignity*, *dislike*, or *carelessness*; on the ADVANCED foot, *familiarity*, *attention*, or *sympathy*; the feet *considerably separated*, with the weight of the body on the *advanced foot*, *eagerness*, *earnest appeal*, *listening*, *attack*, &c.; on the *retired foot*, *disgust*, *horror*, *defence*, &c.; *considerably apart*, with the weight of the body *supported equally on both feet*, *pomposity* and *bluster*: *frequent change* indicates *mental disturbance*; *starting*, *sudden apprehension*, or *violent surprise*; *stamping*, *harsh authority*, or *angry impatience*; *advancing*, *energy* and *boldness*; *retiring*, *alarm* and *fearfulness*; *short, light, tip-toe steps*, express *caution*, or *secret intrusion*; *long, heavy, striding steps*, *boasting* and *bravado*.

### III. SUMMARY OF THE GENERAL PRINCIPLES OF GESTICULATIVE EXPRESSION.

16. Motions *towards the body* indicate *self-esteem*, *egotism*, or *invitation*; *from the body*, *command* or *repulsion*; *expanding* gestures express *liberality*, *distribution*, *acquiescence* or *candour*; *contracting* gestures, *frugality*, *reserve*, or *collection*; *rising* motions express

*suspension, climax, or appeal; falling motions, completion, declaration, or response: a sudden stop in gesture expresses doubt, meditation, or listening; a sudden movement, decision, or discovery: a broad and sweeping range of gesture illustrates a GENERAL statement, or expresses boldness, freedom, and self-possession; a limited range denotes diffidence or constraint, or illustrates a SUBORDINATE point; rigidity of muscles denotes firmness, strength, or effort; laxity, languor or weakness; slow motions are expressive of gentleness, caution, and deliberation; and quick motions, of harshness and temerity.*

#### IV. PRINCIPLES OF GRACE.

17. The eye should generally *accompany the motions of the hand*; but, in directing attention to any object, the eye will first *merely glance towards it*, and then *fix itself on the person addressed*, while the finger continues to point.

18. The *head must not lean from side to side*, as the gesture points; nor must it *rise and fall* with the inflexions of the voice; it should be kept moderately, but not rigidly, *erect*.

19. The motions of the *arm must commence at the shoulder*, not at the elbow; the upper part of the arm should never rest in contact with the side.

20. The motions of the *arms should not* be accompanied by any action of the *shoulders, or swaying of the body*. Thus, in projecting *forward* one arm, the opposite shoulder *must not retire*; or in *raising* one arm, the opposite shoulder *must not be depressed*. The shoulders should be kept *square to the eye of the auditor*, or to the centre of the auditors. The habit of *shrugging* the shoulders is ungraceful, and should be avoided.

21. A *harmonious accompaniment of arm to arm*, is essential to graceful motion. When only one arm is used in the gesture, the other should be brought into action less prominently, and at a *lower elevation*. When the gesticulating arm comes *in front of, or across the body*, the retired arm falls a little *behind*; and when the gesture is *backwards*, the subordinate arm *advances*. When the gesture is *under the horizontal elevation*, the other arm may *hang laxly* by the side.



22. Every action of the arm should be terminated by an ACCENTUAL MOTION OF THE HAND, *from the wrist*. In *calm* and *unimpassioned speaking*, the accentual beat of the gesture will *coincide* with the *vocal accent*; in *strong emotion*, the gesture will *precede the words*. The motions of the hand must be made *entirely from the wrist joint*, which must therefore be held perfectly *slack*.

23. Every *accentual* motion must have a PREPARATORY movement in the *opposite direction*, more or less sweeping, according to the nature and emphasis of the accentual motion. A *DIRECT rise, fall, or lateral movement* would be ungraceful, and *unnatural*. As we first *bend the body* in order to *leap up*, and *raise the hammer* in order to *strike the nail*, so we must carry the hand *towards the left*, before a *gesture to the right*; *raise it* before a *downward motion*, and *vice versa*.

24. The line described by the hand in any motion must be a *CURVE*—except in violent passion, when the rigidity of the joints renders the line of motion straight and angular. The *graceful curve* is obtained by *turning the hand* freely upon its joint, *keeping the WRIST SLACK*, and the *elbow detached* from the side.

25. The *fingers* should always be somewhat *apart*, and the *thumb considerably separated from the forefinger*. The joints should be *slack*, and the fingers *slightly bent*, but not beyond a *gentle curve*—except for particular expressiveness.

26. The *weight of the body* should generally be sustained entirely by *one foot*; and it should be *shifted* from one to the other at *every change of style or of subject*. The limb that does not support the weight of the body should be *slightly bent*, and its foot should rest lightly, or only partially, on the ground.

27. Gesture is most graceful with the *right hand and arm* when the *left foot is in advance*, and with the *left hand* when the *right foot* is in front. This preserves the *square* of the body. (See par. 20.)

28. The feet should be generally separated about as much as the *breadth of the foot*—the one in *advance* of the other, with its *heel pointing to the heel of the retired foot*. More extended positions will be occasionally required in expressive action. The angle at which the

feet stand should be about *75 degrees*, unless in very extended separations,—as in *longeing*,—when it may be increased to 90 degrees. With ordinary extension, the angle of grace and stability cannot exceed *75°*.

29. The *feet* must not *cross each other* in any movement. Their motions should always be in *diagonal lines*. A *direct* lateral or front extension of the feet would be ungraceful. Even in *working*, the left foot must be moved towards the left, and the right towards the right side.

30. In *turning the body* to one side, the motion should commence *with the feet*; but they should not be *lifted* from the ground. The weight of the body being on the *forepart of the feet*, a turn of *45°* may be made by merely *sliding the heels round*; and the weight being on the *heels*, a turn of *90°* may be made by sliding around the *forepart of the feet*. These turns can only be made to the side corresponding with the retired foot. Thus: when the *right foot* is in front, turn to the left, and *vice versa*.

31. In *KNEELING*, bring that knee to the floor first which is *next to the spectator*: in *rising*, bring up the knee which is *farthest* from him.

32. In *MAKING A BOW*, do not kick or shuffle one foot backwards, or jerk the head forwards, but *extend one foot* slightly to the side, the right foot to the right, or the left to the left, and *draw*, (NOT *LIFT*) *the other* in the same direction, while you gracefully bend the body. The arms must not adhere to the side, but depend freely from the shoulders, limber as ropes.

33. In standing *BEFORE A BAR, OR RAIL, OR IN A PULPIT*, do not lounge on the frame, or even keep the hand on it habitually: but *stand back* sufficiently far to allow the arm to rise and fall without touching the rail.

34. In *HOLDING A BOOK*, endeavour to do so with *one* hand—generally the left; but if the volume is too large for one hand, let both hands sustain it equally by the *corners*. In either case, let the plane of the book be as nearly as possible *horizontal*—and do not hold it up between your face and your auditor's line of vision.

35. In *SITTING*, do not draw the feet backwards under the chair, but advance them, and *keep the soles on the floor*, with as much variety of position as may be consistent with grace and with the subject in hand.

V. RELATIVE POSITIONS OF THE HAND AND ARM  
IN MOTION,

36. The following illustrations exemplify a Principle of the utmost simplicity and comprehensiveness; one which in fact includes all that can be needed to secure *mechanical* excellence in any movements of Hand and Arm. The Principle is: THE HAND INVARIABLY POINTS IN THE OPPOSITE DIRECTION TO THAT OF THE ARM'S MOTION.

37. The Hand, in rising or falling, must be always in one of two positions: namely with the *flat*, or with the *edge* presented to the eye of the spectator. Thus:

## No. I.

Arm rising — Hand hanging downward.



Flat presented.



Edge presented.

## No. II.

Arm falling — Hand pointing upwards.



Flat presented.

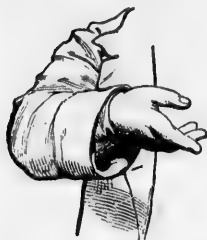


Edge presented.

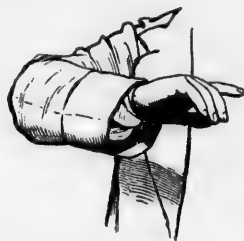
38. The Hand, in moving to right or left, must be always in one of two positions: namely with the *palm*, or with the *back*, upwards.\* Thus:

No. III.

Arm moving to right — Hand pointing to left.



Palm upwards.



Back upwards..

No. IV.

Arm moving to left — Hand pointing to right.



Palm upwards.



Back upwards.

39. The Principle exemplified above should be fixed into a *habit*, so as to require no thought in its application. The following method of practice will be found speedily effective. *Divide each complete motion into four parts.* Thus:

*Vertical Movement.*

1. Raise arm to position No. 2, while hand retains its pendent position as in No. 1.
2. Bring hand into position No. 2.

---

\* Any movement to right or left with the hand *on edge* is ungraceful.

3. Depress arm to position No. 1, while hand continues pointing upward as in No. 2.

4. Bring hand into position No. 1.

*Transverse Movement.*

1. Move arm to position No. 4, while hand continues pointing as in No. 3.

2. Bring hand into position No. 4.

3. Move arm to position No. 3, while hand continues pointing as in No. 4.

4. Bring hand into position No. 3.

40. After a few repetitions of this exercise, the *knack* will be obtained of moving arm and hand separately—which is the essence of the Principle. The whole of each movement should thus be performed smoothly and without a break. Practise with each hand, alternately, and with both hands, simultaneously, until facility is attained.

## VI. APPLICATION OF GESTURE.

41. INEXPRESSIVE motions should always be avoided. No gesture should be made *without a reason for it*; and when any position has been assumed, there should be *no change* from it *without a reason*. The habit of allowing the hands to fall to the side immediately after every gesture, produces an ungracefully restless effect. The speaker seems

“Awkward, embarrassed, stiff, without the skill  
Of moving gracefully, or standing still.—  
Blessed with all other requisites to please,  
He wants the *striking elegance of ease*.”

42. A speaker must *not* be *constantly* in *motion*. REPOSE is a chief element of gesticulative effect. Some orators accompany every VOCAL ACCENT by a *bodily motion*; but the consequence is, that, gesticulate ever so well, and be energetic as they may, they can produce no effect—but that of mesmeric drowsiness. The monotonous manipulations fatigue the eye, and rock the brain to slumber. A gesture that illustrates nothing is worse than useless. It destroys the effect of really appropriate movements. Perhaps the most difficult part of gesture is *gracefully* to STAND STILL. Let the speaker study this.

43. The FREQUENCY of gesture will depend on the *variety* of *ideas* and *moods* that occur in the language. A *uniform strain* will require *little gesture*; and a *variable, flighty, passionate strain*, will demand *many gestures*.

44. Gestures are either DIRECTIVE, ILLUSTRATIVE, or EMOTIVE. DIRECTIVE gestures carry the eye of the spectator to the objects spoken of, which are either visible, supposed to be visible, or *figuratively* presented to the "mind's eye." Directive gestures are most appropriate with language in the *present tense*. They are *necessary* when the demonstrative words, *Lo! yon, this, that, behold! &c.* are used.

45. Directive gestures must be arranged with pictorial *accuracy*. Thus, the hand and eye must be *elevated* in pointing to the *firmament*, to *mountains*, and to *near objects above the speaker*; and *depressed* below the horizontal elevation, for *rivers*, and for *near objects below the level of the speaker's eye*. They must be *horizontal* in *addressing persons around us*, and in pointing to *objects at a distance*.

46. Directive gestures must be *suited to the language*. Thus, in the following lines:—

"'Tis *morn*, but scarce yon *level sun*  
Can pierce the war-clouds, rolling dun," &c.

"The *sun* has almost reached *his journey's close*," &c.

we must not point *upwards* to the sun; for at "*morn*," and at his "*journey's close*," the sun must be *near the horizon*. Thus, too, in the following:—

"*His setting* ushers in a *night* to some,  
Which *morning* shall not break."

Suppose the setting sun pointed to on the *right*, the "*night*" must be ushered in from the *left*; and "*morning*" must not "*break*" on the right, but—opposite to where the sun set,—on the left.

47. Having located any fixed object by a directive gesture, we must *recur to the same point* in again speaking of it, or of any object associated with it without change of scene. Thus in the following lines:—

“Scaling *yonder peak*,  
 I saw an eagle wheeling near its brow  
 O'er the abyss:—his broad, expanded wings  
 Lay calm and motionless upon the air,  
 As if he floated there without their aid—  
 By the sole act of his unlorded will  
 That buoyed him proudly up. Instinctively  
 I bent my bow,” &c.

If the “peak” be supposed on the speaker's *left* side, the action of *bending the bow* must not be directed to the right, but—towards the peak—to the left.

48. ILLUSTRATIVE gestures must be *suiited to the idea or action they illustrate*. Thus in the following lines:—

“By torch and trumpet-sound *arrayed*,  
 Each horseman *drew his battle blade*,  
 And furious every charger neighed  
 To join the dreadful revelry;”

the word “arrayed” should be illustrated by a *slow, horizontal expansion* of the arm, the hand *flat* and *pointing outwards*, as if to the serried rank of soldiers: at the words “drew his battle blade,” there *may* be an imitative action,—but it must be *correctly imitative*; the right arm, in drawing the sword, must not be *curved* backwards across the body, but *straightly* drawn upwards as if it had a yard of steel behind it. The hand must be *reversed* in taking hold of the hilt, and *turned round* when the act of drawing the blade is completed, as if to *elevate the point* in the air. The *left* hand—the “horseman's” bridle-hand,—must *take no part* in the action. In drawing an *infantry-sword* the left hand grasps the scabbard; but a *calvary-sword* has a heavy scabbard to resist the pull.

49. SHAKESPEARE's admirable compendium of the principles of gestic application:—

“Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature!” must not be so interpreted as to lead the speaker to aim at illustrating *individual words*. “TO THE WORD,” must be understood to mean, “TO THE UTTERANCE,”—“to the general import of the language in connexion with the circumstances of time and place, and the relative position of speaker and hearer.” This only would *fully*

"suit the action to the word." That sort of imitative gesture, in which many orators indulge at the mere mention of any word which is susceptible of imitative illustration, is to be condemned, and must not be allowed to plead a *misinterpretation* of Shakespeare's rule as a justifying authority. Some speakers carry the principle of "suiting the action to the word" so far, that, if they would not *imitate* the sounding of a trumpet, and the neighing of a charger, in the lines quoted in the last paragraph, they do perform actions equally ridiculous in every sentence of their oratory.

50. EMOTIVE EXPRESSION will be, in a greater or less degree, associated with ALL GESTICULATION. The *speaker's feelings*, with respect to the object spoken of, should *invariably* find expression in his delivery. If the orator is thoroughly conversant with the *expressiveness* of the different varieties of gesture, and well exercised in the *mechanical principles* of *graceful motion*, he may trust to the spontaneous development of Emotive Gesture in his delivery, without fear of its being inappropriate.

51. All the parts of the body must blend in HARMONIOUS ACCOMPANIMENT to the Gesticulating member. Isolated motions are ungraceful and unnatural. The impulse that moves the *hand* will not be unfelt by *every muscle in the frame*. If gesture were practised merely as a mechanical art, this united expression might not be attained; but the Mechanics of Action should be studied chiefly for the sake of *grace*, and as a means to keep in check the energy that might else run wild. For

"In the very tempest, torrent, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness."

A speaker who loses command over himself either in language, intonation, or gesture, must not be surprised if he preserve none over his audience.

52. GESTURES have been divided into COLLOQUIAL AND ORATORICAL. *Colloquial* gestures differ from *Oratorical* actions, principally in their *extent*. In the former, the arm is bent, and held closer to the side,—but not in contact with it, and the action is chiefly confined to the



*hand*; for the latter, the arm—the “oratorical weapon,”—is fully unfolded and advanced, and moved directly from the shoulder.

53. With reference to the application of Gesture, the following is a grand precept:—

“To this one standard make your just appeal,  
Here lies the golden secret,—*Learn to feel!*”

## VII. EXAMPLES OF APPLICATION OF GESTURE.

54. The following Examples are added as Illustrations of the mode of applying Gesture. The pieces selected are various in style, and all naturally adapted for effective Gesticulation. The aim of the action indicated is simply to *realize the scene*. This indeed is the principle of all oratorical action. The Shakesperian precept, “Suit the action to the *word*,” is—as we have shown—liable to a serious misapplication; its true meaning will be unambiguously conveyed by the equally laconic direction, **REALIZE THE SCENE.**

55. The Extracts are printed prosaically, that the student may not be misled by the customary *lines* of metrical printing, to make pauses or tones otherwise than in accordance with the sense. Verse requires no separate Rules for Reading. In strictly following the sense, there should be no discord between the reader’s voice and the poet’s rhythm. If any want of harmony exist, the poet is in fault. One rule is common to both poet and reader, “Make the sound an echo *to the sense*.”

### LOCHINVAR.—*Scott*.

I. <sup>1</sup>O young Lochinvar is come out of the west! Through all the wide Border his steed was the best; and, save his good broadsword, he weapon had none; he rode all unarmed, and he rode all alone! So faithful in love, and so dauntless in war, there never was knight like the young Lochinvar!

<sup>2</sup>He staid not for brake, and he stopped not for stone; he swam the Esk river where ford there was none—but, <sup>3</sup>ere he alighted at Netherby gate, the bride had consented!—the gallant came late: for <sup>4</sup>a laggard in love, and a dastard in war, was to wed <sup>5</sup>the fair Ellen of brave Lochinvar!

<sup>6</sup>So boldly he entered the Netherby Hall, <sup>7</sup>mong bride’s-men, and kinsmen, and brothers, and all: II. <sup>8</sup>Then spoke the bride’s father, his hand on his sword—<sup>9</sup>for the poor, craven bridegroom

said never a word — <sup>9</sup>"O, come ye in peace here, or come ye in war?—<sup>10</sup>or to dance at our bridal,—young Lord Lochinvar?"

<sup>11</sup>"I long wooed your daughter, my suit you denied: love swells like the Solway, but <sup>12</sup>ebbs like its tide! And now am I come, <sup>13</sup>with this lost love of mine to lead but one measure, drink one cup of wine!—There are maidens in Scotland <sup>14</sup>more lovely by far, <sup>15</sup>that would gladly be bride to the young Lochinvar!"<sup>16</sup>

<sup>17</sup>The bride kissed the goblet! the knight took it up; he quaffed off the wine, and he threw down the cup! She looked down to blush, and she looked up to sigh — with a smile on her lip, and a tear in her eye. <sup>18</sup>He took her soft hand, <sup>19</sup>here her mother could bar.—<sup>20</sup>"Now tread we a measure!" <sup>21</sup>said young Lochinvar.

<sup>22</sup>So stately his form, and so lovely her face, that never a hall such a galliard did grace! While her mother <sup>23</sup>did fret, and her father <sup>24</sup>did fume, <sup>25</sup>and the bridegroom stood <sup>26</sup>dangling his bonnet and plume; <sup>27</sup>and the bride-maidens whispered, <sup>28</sup>"Twere better by far to have matched our fair cousin with <sup>29</sup>young Lochinvar!"

<sup>30</sup>One touch to her hand, and one word in her ear, when they reached <sup>31</sup>the hall-door, <sup>32</sup>and the charger stood near;—<sup>33</sup>so light to the croupe the fair lady he swung, so light to the saddle before her he sprung! <sup>34</sup>She is won! <sup>35</sup>we are gone, over bank, bush, and scaur! they'll have <sup>36</sup>fleet steeds that follow!" <sup>37</sup>quoth young Lochinvar.

<sup>38</sup>There was mounting 'mong Græmes of the Netherby clan; Fosters, Fenwicks, and Musgraves, they rode and they ran; there was racing and chasing <sup>39</sup>on Cannobie Lea — but the lost bride of Netherby ne'er did they see. <sup>40</sup>So daring in love, and so dauntless in war, <sup>41</sup>have ye e'er heard of gallant <sup>42</sup>like young Lochinvar?<sup>43</sup>

*Pictorial Arrangement.*—I. Lochinvar on the left—Netherby on the right II. The father on Lochinvar's right—the bridegroom on the left—the bride and the mother in front.

*Details of action, &c.*—1 Looking with admiration to left alternately with speaking to front. 2 energetic tone with accentual swaying of the head. 3 quiet undertone to front—indicating the position of Netherby by a motion of the head to the right. 4 strong tone of denunciation. 5 clapping the hands, or otherwise expressing disappointment and determination. 6 to right. 7 alternately to left and right. 8 to left. 9 turn and speak to left. 10 with mocking courtesy. 11 turn and speak to right. 12 pointing to the breast. 13 carelessly tossing the head to left. 14 looking askance to left. 15 a contemptuous nod, then turn to left. 16 look to left alternately with speaking to front, as if describing to the audience what is taking place. 17 turning to left and extending left hand. 18 looking smilingly to right. 19 to front. 20 stepping backwards, as if to make room, and carrying the eye from left to right, as if following the motion of the dancers. 21 imitative sound of vexation. 22 panting with anger, and grasping the scabbard with left hand, while repeatedly opening and closing the right hand. 23 pointing with the thumb to the left, and looking in the opposite direction. 24 imitative—supporting the right arm in the left hand and dangling the right hand from the wrist, keeping time to the action with a motion of the head. 25 pointing and looking to front with face averted. 26 applying the back of right hand to the left corner of the mouth, and speaking in an undertone. 27 indicating his position by looking askance to left, and nodding the head in that direction. 28 speaking to front in a semi-whisper. 29 pointing and looking askance to left. 30 to front with look of eager surprise. 31 quick utterance in undertone progressively intensified. 32 loud tone, with action as if drawing the bridle in the left hand. 33 backward action of right hand, as if urging the steed with a whip. 34 indicate commotion on all sides by alternately moving the right hand to the right and the left hand to the left. 35 both hands pointing to front. 36 looking to front and pointing left hand to left. 37 right hand extended open to front. 38 both hands pointing to left. 39 bow.

HAMLET'S MEDITATION ON DEATH.—*Shakespeare.*

<sup>1</sup>To be, or not to be, <sup>2</sup>that <sup>3</sup>is the question, <sup>4</sup>whether 'tis nobler in the mind to suffer the stings and arrows of outrageous fortune, or to take arms against a sea of troubles, and by opposing, <sup>5</sup>end them; <sup>6</sup>— To die — <sup>7</sup>to sleep — no more; — and, by a sleep, to say we end the heart-ache, and the thousand natural shocks that flesh is heir to — 'tis a consummation <sup>7</sup>devoutly to be wish'd. <sup>8</sup>To die? — <sup>9</sup>to sleep: — <sup>10</sup>to sleep? — <sup>10</sup>perchance to dream — <sup>3</sup>Ay, <sup>2</sup>there's the rub? For <sup>11</sup>in that sleep of death <sup>12</sup>what dreams may come, when we have shuffled off this mortal coil, <sup>3</sup>must give us pause; <sup>13</sup>there's the respect that makes calamity of so long life: <sup>6</sup>for who would bear the whips and scorns of time, the oppressor's wrong, the proud man's contumely, the pangs of despised love, the law's delay, the insolence of office, and the spurns that patient merit of the unworthy takes, when <sup>14</sup>he himself might his quietus make with a bare <sup>15</sup>bodkin? <sup>6</sup>Who would fardels bear, to groan and sweat under a weary life; but that the dread of something <sup>16</sup>after death — <sup>3</sup>that undiscovered country, from whose bourn no traveller returns — <sup>2</sup>puzzles the will, and makes us <sup>17</sup>rather bear those ills we have, <sup>18</sup>than fly to others <sup>10</sup>that we know not of? <sup>6</sup>Thus conscience does make cowards of us all; and thus the native hue of resolution is <sup>20</sup>sicklied o'er with the pale cast of <sup>21</sup>thought, and enterprises of great pith and moment; <sup>16</sup>with this regard, their currents turn awry, <sup>22</sup>and lose <sup>23</sup>the name <sup>6</sup>of action. <sup>24</sup>

<sup>1</sup> Standing for some seconds before speaking, with the right elbow supported in the left hand, the forefinger and thumb of the right hand supporting the chin, — or in any attitude of meditation — with the eyes fixed on vacancy. <sup>2</sup> An accentual nod of the head. <sup>3</sup> shaking the head. <sup>4</sup> letting the right hand fall on the left arm. <sup>5</sup> extend the arms with the accent — palms downwards. <sup>6</sup> rest. <sup>7</sup> look upwards with desire. <sup>8</sup> meditative attitude — the arms extended downward — palms downwards and fingers interlaced, the head lying to one side. <sup>9</sup> head lying to the opposite side. <sup>10</sup> looking uneasily forward, with raised eyebrows and open mouth. <sup>11</sup> head depressed, eyes raised. <sup>12</sup> raising the head progressively. <sup>13</sup> pointing demonstratively upwards. <sup>14</sup> extending the right hand in front. <sup>15</sup> an accentual stroke of the right hand towards the left side, as if pointing to a dagger or sword. <sup>16</sup> slowly raising the head and eyes. <sup>17</sup> extending both arms — hands open. <sup>18</sup> turning the hands round and elevating them from the wrist. <sup>19</sup> raising the arms to the level of the head, and dropping them to rest with an accentual sigh. <sup>20</sup> moving the right hand to and fro in front — palm downward. <sup>21</sup> throwing out the right hand obliquely, and shaking the head. <sup>22</sup> extending both arms and raising the hands — palm outward. <sup>23</sup> a gentle accentual stroke of the hands forwards. <sup>24</sup> bow.

THE DEATH OF MARMION.—*Sir Walter Scott.*

(1) <sup>1</sup>With fruitless labour, Clara bound, <sup>2</sup>and strove to staunch, the gushing wound: <sup>3</sup>the monk, <sup>4</sup>with unavailing cares, <sup>5</sup>exhausted all the Church's prayers; <sup>6</sup>Ever, he said, that, <sup>7</sup>close, and near, a lady's voice was in his ear, and that the priest <sup>8</sup>he could not hear, for that she ever sung — <sup>9</sup>“In the lost battle, borne down by the flying, where mingles war's rattle, with groans <sup>10</sup>of the dying!” <sup>11</sup>so the notes rung.

<sup>12</sup>“Avoid thee, Fiend! — with cruel hand, shake not the dying sinner's sand! <sup>13</sup>Oh, look, my son, upon yon sign of the Redeemer's grace divine! <sup>14</sup>oh, think on faith, and bliss! <sup>15</sup>By many a

death-bed I have been, and many a sinner's parting seen, but never aught <sup>10</sup>like this."

(II.) <sup>17</sup>The war, that for a space did fail, now trebly thundering, swell'd the gale, and <sup>18</sup>"Stanley!" was the cry: <sup>19</sup>A light on Marmion's visage spread, and fir'd his glazing eye; with dying hand, above his head he shook the fragment of his blade, and shouted <sup>20</sup>"Victory! <sup>21</sup>Charge! Chester!—Charge! <sup>22</sup>On! Stanley! on!" <sup>23</sup><sup>24</sup>were the last words of Marmion. <sup>25</sup>

*Pictorial Arrangement.*—I. Marmion lying on the ground in the centre—facing the speaker—Clara kneeling by his side to the right—the monk standing beside him, to the left. II. The battlefield to the extreme left.

*Details of action, &c.*—<sup>1</sup>Pointing downwards with right forefinger to Clara, on right of centre. <sup>2</sup>Open the hand. <sup>3</sup>pointing horizontally with left forefinger to left of centre. <sup>4</sup>raising the hand and looking downwards sympathetically to centre. <sup>5</sup>the hand falling to rest with the accent—the head shaking. <sup>6</sup>pointing downwards to centre with right hand. <sup>7</sup>the eyes fixed on vacancy. <sup>8</sup>shaking the head. <sup>9</sup>slow utterance—muffled voice—listening attitude. <sup>10</sup>feebly nodding the head. <sup>11</sup>looking around at the audience. <sup>12</sup>the left arm extended in front—palm downward—as if shielding the prostrate man; the right arm extended backward—the palm outward—as in repulsion. <sup>13</sup>looking to Marmion and raising the right forefinger. <sup>14</sup>clasping the hands. <sup>15</sup>averting the head—to right. <sup>16</sup>drawing back the head and looking fearfully askance at Marmion. <sup>17</sup>look suddenly with raised eyebrows to the extreme left. <sup>18</sup>pointing with left hand in the same direction. <sup>19</sup>pointing abruptly with right hand to Marmion. <sup>20</sup>with the action previously described—shaking the sword. <sup>21</sup>the left hand downwards as if supporting the body—panting utterance. <sup>22</sup>raise both hands eagerly. <sup>23</sup>drop both arms suddenly—rest—<sup>24</sup>point with both hands to Marmion, and shake the head mournfully while speaking. <sup>25</sup>bow.

#### AN ORATOR'S FIRST SPEECH IN PARLIAMENT.—*Alex. Bell.*

<sup>1</sup>The virgin Member <sup>2</sup>takes his honoured place. <sup>3</sup>while beams of modest wisdom light his face: multum in parvo in the man you see; he represents—<sup>4</sup>the people's majesty! <sup>5</sup>Behold their choice! the pledged, 'midst many a cheer, to give free <sup>6</sup>trade! <sup>7</sup>free votes! <sup>8</sup>free bread and beer! <sup>9</sup>Blest times!—<sup>10</sup>He sits at last within the walls of famed St. Stephen's venerated halls! <sup>11</sup>O, shades of Pitt and Fox! <sup>12</sup>is he within the House of Commons? <sup>13</sup>How his senses spin! Proud man! <sup>14</sup>has he then caught the Speaker's eye? <sup>15</sup>no, not just yet—but he will, by-and-by. <sup>16</sup>I wonder if there are reporters here? <sup>17</sup>Ay, that there are, and hard at work they appear. <sup>18</sup>O happy man! By the next post shall reach your loved constituents, <sup>19</sup>the maiden speech! The Press (great tell-tale!) will <sup>20</sup>reveal, <sup>21</sup>how you have—spoken for your Country's weal! In gaping wonder will the words be read, <sup>22</sup>"The new M. P., Lord Noodle, rose, and said."

<sup>1</sup>This pillar of "ten-pounders" rises now, and towards the Speaker <sup>2</sup>makes profoundest bow. <sup>3</sup>Unused to so much honour, his weak knees bend with the weight of senate-dignities. <sup>4</sup>He staggers—almost falls—stares—<sup>5</sup>strokes his chin—clears out his throat, and ventures to begin. <sup>6</sup>"Sir, I am sensible" <sup>7</sup>(some titter near him)—<sup>8</sup>"I am, Sir, sensible" <sup>9</sup>"Hear, hear!" <sup>10</sup>(they cheer him!) <sup>11</sup>Now bolder grown, for praise mistaking pother, <sup>12</sup>tea-pots one arm, and spouts out with the other. "I am, sir, sensible—I am, indeed—that, though—I should—want—words—<sup>13</sup>I must proceed; and, for the first time in my life <sup>14</sup>I think—I

think—that—no great orator—<sup>26</sup>should shrink:—and, therefore, —Mr. Speaker—I for one—<sup>27</sup>will speak out freely. <sup>28</sup>Sir—I've not yet done. <sup>29</sup>Sir, in the name of those enlightened men who sent me here to <sup>30</sup>speak for them—why then, to do my duty—as I said before—to my constituency—<sup>31</sup>I'll say no more.

*Pictorial Arrangement.*—The House of Commons. The "Virgin Member" on the right—the "Speaker" in front—reporters' gallery to left of centre—the interrupting members on the left side.

*Details of action, &c.*—<sup>1</sup>Look and point with right forefinger to the "virgin member," then speak to front. <sup>2</sup>open the hand. <sup>3</sup>expand both arms. <sup>4</sup>upward wave to right. <sup>5</sup>upward wave to left. <sup>6a</sup>a confidential communication—the hand covering the mouth. <sup>7</sup>look around with pride. <sup>8</sup>clasping the hands. <sup>9</sup>hand on forehead. <sup>10a</sup>a quiet undertone to front. <sup>11</sup>look to right and centre, and right again before speaking. <sup>12</sup>look upwards to left. <sup>13</sup>swaying the head rapturously. <sup>14</sup>point with the open right hand as if at a paper in the left hand. <sup>15</sup>point to the speech with the right forefinger. <sup>16</sup>imitative. <sup>17</sup>point to right, and speak to front jocularly. <sup>18</sup>look to right before speaking to front. <sup>19</sup>to centre, with obeisance. <sup>20</sup>look annoyed to left side, then speak smilingly to front. <sup>21</sup>look amused to left. <sup>22</sup>point to left, and speak mirthfully to front. <sup>23</sup>look archly to front. <sup>24</sup>look with a contemptuous shrug to left before speaking. <sup>25</sup>look bewildered and glance with an air of annoyance to left before speaking. <sup>26</sup>frowning to left. <sup>27</sup>with a determined side jerk of the head. <sup>28</sup>look to left with an air of triumph, then speak to front. <sup>29</sup>proudly. <sup>30</sup>hesitating. <sup>31</sup>look disconcertedly to left, then speak lugubriously.

#### RUSTIC LOGIC.—*Anonymus.*

(I.) <sup>1</sup>Hodge, a poor honest country lout, not over-stocked with learning, chanced on a summer's eve <sup>2</sup>to meet the Vicar, home returning. <sup>3</sup>"Ah! Master Hodge," the Vicar cried, "what, still as wise as ever?" <sup>4</sup>the people in the village say that you are wondrous clever." <sup>5</sup>"Why Measter Parson, as to that I beg you'll right conceive me. <sup>6</sup>I do na brag, but yet <sup>7</sup>I knaw a thing or two, believe me." <sup>8</sup>"We'll try your skill," <sup>9</sup>the Parson cried, <sup>10</sup>"for learning what digestion: and this you'll prove or right or wrong, by solving me a question. <sup>11</sup>Noah, of old, three babies had, or grown-up children rather; <sup>12</sup>Shem, Ham, and Japhet they were called;—now <sup>13</sup>who was Japhet's father?"

<sup>14</sup>"Rat it!" cried Hodge, and scratched his head; "that does my wits belabour: but howsomde'er I'll <sup>15</sup>homeward run, and ax old Giles my neighbour."

<sup>16</sup>To Giles he went, and put the case with circumspect intention: (II.) <sup>17</sup>"Thou fool," cried Giles, "I'll make it clear to thy dull comprehension. Three children has Tom Long, the smith, or cattle-doctor rather; Tom, Dick, and Harry, they are called; <sup>18</sup>now, who is Harry's father?"

<sup>19</sup>"Adzooks, I have it," Hodge replied, "right well I know your lingo; who's Harry's father? <sup>20</sup>—stop—<sup>21</sup>here goes,—why Tom Long, smith, by jingo.

(III.) <sup>22</sup>Away he ran to find the priest, with all his might and main; who with good humor instant put the question once again. <sup>23</sup>Noah of old, three babies had, or grown-up children rather; <sup>24</sup>Shem, Ham, and Japhet they were called: now <sup>25</sup>who was Japhet's father?"

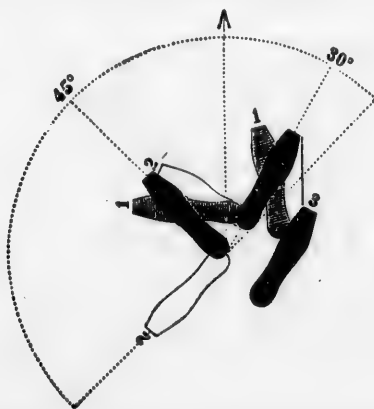
21. "I have it now," 22. Hodge grinning cried, 23. "I'll answer like a proctor: 24. who's Japhet's father? 25. now I know; why, Long Tom, smith, the doctor." 26.

*Pictorial Arrangement.*—I. Hodge coming from left meets the Vicar coming from right. II. Giles stands on Hodge's right. III. Hodge runs towards the Vicar on the right.

*Details of action, &c.*—1. Look and point to left, then speak to front. 2. Giving a rustic salute to right. 3. Turn and speak to left with raised eyebrows. 4. Pout the lips, depress the eyebrows, and shake the head. 5. Turn and speak smilingly to right. 6. With raised eyebrows. 7. Smiling and jerking the head to one side. 8. Speak to front without turning the body. 9. Speak to left. 10. Very deliberately. 11. Striking the thumb, fore and middle fingers of left hand with right forefinger, in pronouncing the names. 12. Repeating the last stroke and accentually nodding the head. 13. Turn and speak to right with puzzled expression and "scratching" action. 14. Point backwards over the shoulder with the thumb of left hand. 15. Pointing to left, and speaking amusedly to front. 16. To left with knitted brow and giving Hodge a dig with the thumb. 17. Slapping the leg or otherwise expressing vulgar triumph. 18. Chuckle, then change to a wandering silent look of serious stupidity. 19. Point to right, and speak smilingly to front. 20. Repeatedly strike the middle finger while speaking. 21. Chuckling and rubbing the legs, or otherwise expressing vulgar delight. 22. Jerk the head to one side triumphantly, then speak to front. 23. Panting, as if from quick running. 24. With the head lying knowingly to one side. 25. With a nod of pride. 26. A chuckle of self satisfaction suddenly changed to a look of puzzled disappointment—then look to the audience while you point laughingly to Hodge, and make your bow.

# VIII. NOTATION OF GESTURE.

56. The following diagram illustrates the positions and lateral shifts of the feet, (see par. 28-30).



**EXPLANATION.**—(1.) *Semi-Lateral* turn on the *ball* of the foot from the position indicated by the black feet—45 degrees.

(2.) *Lateral* turn on the *heel*, from the same position, —90 degrees.

(3.) **PREPARATORY shift** for turning to the opposite side.

NOTE.—When the right foot is in front, turn to left; and when the left foot is in front, turn to right. Preserve an angle of 75 degrees in every posture.

57. EXERCISE.—Traverse a complete *circle* to right and to left, shifting *one* foot only. The circle will be completed in EIGHT *semi-lateral*, or FOUR *lateral* turns.

58. NOTATION.—When the feet are separated in the *first degree*, or little more than the *breadth of the foot*, the *weight* of the body being on the *retired* foot, the position is noted R 1 when the RIGHT foot is in front, and L 1 when the LEFT is in advance. With the same relative position of the feet, but with the *weight* of the body on the *advanced* foot, the positions are noted R 2, and L 2—the right foot being in front for the former, and the left for the latter. When they are separated in the *second degree*, or as much as the *length of the foot*, the notation is R 3 and L 3; R 4 and L 4; and when they are still more extended, their positions are noted R 5 and L 5; R 6 and L 6.

59. In this notation, the weight of the body is on the RETIRED *foot* for all the ODD *numbers*, and on the ADVANCED *foot* for all the EVEN *numbers*.

60. The following diagrams illustrate these positions with the RIGHT foot in *advance*.



R 1.

R 2.

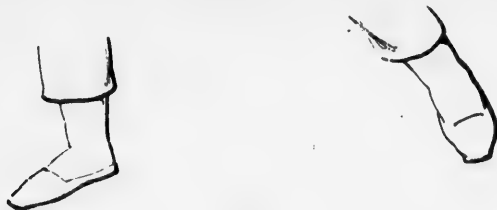


R 3.

R 4.



R 5.



R 6.

# VERTICAL AND TRANSVERSE MOTIONS OF THE ARMS.

61. Either arm may move with grace to the extent of a SEMI-CIRCLE, both *vertically* and *horizontally*. For NOTATION, *five points* are selected—the *extremities* of the semi-circle, the *middle*, and a point *intermediate* to the middle and each extreme.

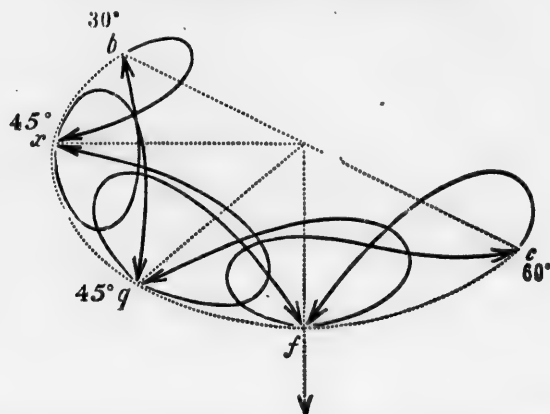
62. The extremities of the *vertical* semi-circle are the *zenith* and the *nadir*, (marked *z* and *n*;) the middle point is the *horizontal* (*h*;) and the other intermediate points are *elevated* half-way to the zenith (*e*;) and *downwards* half way to the nadir (*d*.) When the arm hangs at *rest*, it is of course directed to the nadir. The notation *R* is used to distinguish the rest position from the *gesture*, *n*.

63. The extremities of the *transverse* semi-circle are: the arm *across the body* (*c*;) and *backward* about 30 degrees (*b*;) the other points are: the arm *extended* in a line with the shoulders, (*x*;) projected in *front* of the body, (*f*;) and directed *obliquely* between the front and the extended positions (*q*.) The diagram illustrates this notation.





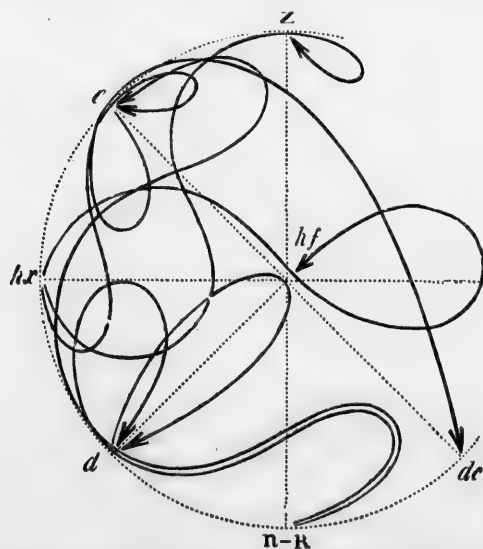
(II.) TRANSVERSE MOVEMENTS.



EXPLANATION.—Transitional movement from c, (*across the body*); to f (*forward*); f to q (*oblique*); q to x (*extended*); x to b (*backward*); b to x; x to q; q to f; f to c.

65. In UNIMPASSIONED delivery, the *lines of preparation* may be much more *sweeping and varied*; thus:

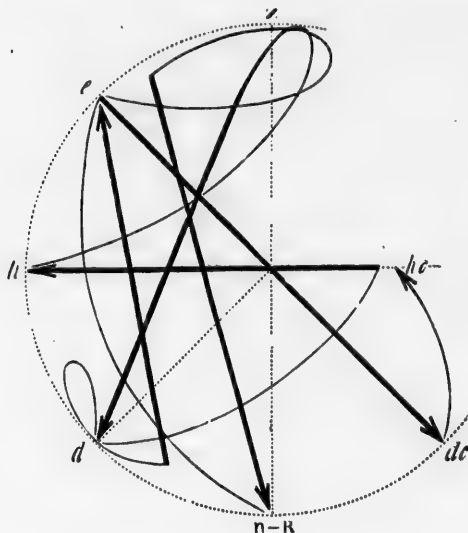
EXERCISES ON GRACEFUL TRANSITIONS.



EXPLANATION.—R to d; R to e; d to d; h to e; h to z; hx to hf; e to dc.

66. In **STRONG PASSION**, the preparations will be *simple*, but extensive, and the *accentual* lines bold and *straight*; thus:

### EXERCISES ON PASSIONATE TRANSITIONS.



EXPLANATION.—R. to dc, rebounding to hc; d to h; d to e; h to d; e to n.

67. In practising these Exercises, for motions of the *left* arm, follow the lines of the diagrams as held before the eye; and for motions of the *right* arm, trace the lines as reflected in a mirror.

### IX. GENERAL SCHEME OF NOTATION FOR ATTITUDE AND MOTION.

68. I.—THE FEET, LOWER LIMBS AND TRUNK.  
(The notation placed *below the line*.)

R 1; R 2; R 3; R 4; R 5; R 6. } See Diagrams  
L 1; L 2; L 3; L 4; L 5; L 6. } par. 60.

ad... <i>advancing</i>	sh... <i>shaking</i>	+... standing with one
re... <i>retiring</i>	wk... <i>walking</i>	foot across the other
r... <i>stepping to right</i>	kn... <i>kneeling</i>	up... body drawn up,
l... <i>stepping to left</i>	bw... <i>bowing</i>	as in pride
st... <i>starting</i>	crt... <i>curtseying</i>	dn... body sunk down,
sp... <i>stamping</i>		as in langour

NOTE.—I. The right foot is *in front* for the R series, and the left, for the L series. The weight of the body rests on the foot *in front* for all the *even* numbers, and on the retired foot for the *odd* numbers.

II. A small number should be prefixed to the notation for *advancing*, *retiring*, *stepping to the right*, or *to the left*, when more than one step is to be made. Thus <sup>2</sup>ad, *advancing two steps*, <sup>3</sup>re, *retiring three steps*.

## 69. II.—THE ARMS.

(All the subsequent notations placed *above the line*.)

z... pointing to the <i>zenith</i>	c... directed <i>across</i> the body
e... <i>elevated</i> 45° above the horizon	f... " <i>forwards</i> .
h... <i>horizontal</i>	q... " <i>obliquely</i> 45° from f
d... <i>downwards</i> 45° below the horizon	x... <i>extended</i> in the line of the shoulders
n... pointing to the <i>nadir</i>	b... directed <i>backwards</i>
R... the arm hanging at rest.	

pp... <i>preparatory</i> movement	dr... the arms <i>drooping</i>
con... the arm <i>contracted</i>	fd... the arms <i>folded</i>
exp... " " <i>expanded</i>	kim... à <i>kimbo</i>
as... <i>ascending</i>	wv... <i>waving</i>
de... <i>descending</i>	w... lying close to the <i>waist</i>
r... moving to the <i>right</i>	sl... <i>slow</i> motion
l... moving to the <i>left</i>	qk... <i>quick</i> motion
pj... the arm <i>projected</i>	○ (or oc) <i>over curve</i>
bk... the arm drawn <i>back</i>	⊖ (or uc) <i>under curve</i>
rb... <i>rebound</i> from any position to the same again	⌢ (or ouc) } <i>serpentine</i>
	⌣ (or uoc) }

## 70. III.—THE HANDS.

nt... <i>naturally</i> opened	sh... <i>shaking</i>
s... <i>supine</i> , (palm upwards)	ch... <i>clinked</i>
p... <i>prone</i> , (palm downwards)	str... <i>striking</i>
o... palm <i>outwards</i>	gr... <i>grasping</i>
i... palm <i>inwards</i>	in... moved <i>inwards</i> , as in invitation
v... raised <i>vertically</i>	ou... moved <i>outwards</i> (from the wrist)
do... turned <i>downwards</i>	
ix... <i>indexing</i> or pointing	
rv... hands <i>revolving</i>	

ap... both hands <i>applied</i> palm to palm	pal... striking the left <i>palm</i> with the right forefinger or hand
tip... fingers of both hands spread and applied <i>tip to tip</i>	cr... hands <i>crossed</i>
	cl... hands <i>clasped</i>

en... *enumerating* (the right fore- wr ... hands *wrung*  
finger touching successive- clp ... *clapping*  
ly the left finger tips)

NOTE.—I. When the *left* hand or arm is meant, a *line* is prefixed to the symbolic letter. Thus:—d q signifies *LEFT HAND, downwards, oblique*.

II. A *colon* is placed between any two sets of letters that refer to the different hands. Thus:—d q : z, signifies *LEFT HAND, downwards, oblique, and RIGHT HAND pointing to the zenith*; d q : —R. signifies *RIGHT HAND downwards, oblique, LEFT HAND falling to rest*. The several symbols are separated from each other by spaces or points.

III. A small <sup>2</sup> prefixed to the notation will indicate that *BOTH HANDS* perform the same motion.

IV. *Alternation* is denoted by the letter a. A number prefixed shows how often the alternation is repeated. Thus h c—q <sup>2</sup>a, signifies *right hand horizontal, across the body, whence overcurved to the oblique position;—the left hand, alternately with the right, performing the same motion twice to the opposite side*. The notation a a may be used for *again and again*.

V. *Imitative gestures* are expressed by the general symbol im.

#### 71. IV.—PARTS OF THE BODY ON WHICH THE HANDS MAY BE PLACED.

He... hand on <i>head</i>	Ck... hand supporting <i>cheek</i>
Fo... " <i>forehead</i>	Cn... " " <i>chin</i>
Te... " <i>temple</i>	Br... " on <i>breast</i>
Ey... " <i>eyes</i>	Bbr... " <i>beating the breast</i>
Mo... " <i>mouth</i>	Bk... " <i>behind the back</i>
Li... finger on <i>lip</i>	

NOTE.—A small <sup>2</sup> prefixed to either of these will denote both hands. Thus:—<sup>2</sup>Ey signifies *both hands on the eyes*; <sup>2</sup>Bk, *both hands behind the back*.

#### 72. V.—THE HEAD AND FACE.

B... head thrown <i>back</i>	Ts... head <i>tossing</i>
Cr... " <i>crouched</i>	Sh... " <i>shaking</i>
I... " <i>inclined to one side</i>	Nd... " <i>nodding</i>
Il... " " <i>to left</i>	Av... " <i>averted from the di-</i>
Ir... " " <i>to right</i>	rection of the gesture
H... " <i>hanging down</i>	Sm... a <i>smiling countenance</i>
Fr... <i>frowning</i>	F... eyes looking in <i>front</i>
Lu... <i>lugubrious</i>	Ar... " <i>around</i>
Lau... <i>laughing</i>	As... " <i>askaunce</i>
Lf... eyebrows <i>lifted</i>	St... <i>staring</i>
Dp... " <i>depressed</i>	We... <i>weeping</i>
Kn... " <i>knitted</i>	Wi... <i>winking</i>
R... eyes looking to the <i>right</i>	V... eyes fixed on <i>vacancy</i>
L... " " <i>left</i>	Cl... " <i>closed</i>
U... " " <i>upwards</i>	Mr... " <i>measuring</i> (See par. 5.)
D... " " <i>downwards</i>	N... <i>nostrils turned up</i>
Pt... lips <i>pouted</i>	O... mouth <i>open</i>
Bt... " <i>bitten</i>	Gn... teeth <i>gnashed</i>
Cp... " <i>compressed</i>	

## X. ORDER OF SYMBOLIC ARRANGEMENT

73. The symbolic letters being in all cases different, no confusion could arise whatever order of notation might be adopted; but when several letters have to be employed, the following order should be observed, as more convenient than a random arrangement.

74. *Place first* the notation of the *vertical situation of the arm* (z e h d n); then of its *transverse direction* (c f q x b); next of the *manner of presentation or motion of the hand*; and the other symbols in the most convenient order.

75. The notations of the "Parts of the Body on which the Hands may be placed," and of the Expressions of the "Head and Face," are in CAPITAL letters; all the others (written above the line) are in *small* letters, except the position of *rest*, noted R.

76. The *compound symbols* will be easily remembered, as they generally suggest at once the words of which they are contractions; but the *single symbolic letters* directly tax the memory. It will therefore be useful to collect these alphabetically into a separate

## XI. RECAPITULATIVE TABLE OF THE SINGLE SYMBOLIC LETTERS.

a . . . alternation of hands, &c.	o . . . palm turned <i>outwards</i>
b . . . arm directed <i>backwards</i>	p . . . hand <i>prone</i>
c . . . " " <i>across</i> the body	q . . . arm directed <i>obliquely</i>
d . . . " " <i>downwards</i>	r . . . motion to the <i>right</i>
e . . . " <i>elevated</i>	s . . . hand <i>supine</i>
f . . . " directed <i>forwards</i>	v . . . " <i>vertical</i>
h . . . " <i>horizontal</i>	w . . . arm laid against the <i>waist</i>
i . . . palm turned <i>inwards</i>	x . . . " <i>extended</i>
l . . . motion to the <i>left</i>	z . . . " directed to <i>zenith</i>
n . . . arm directed to <i>nadir</i>	

---

B . . . head thrown <i>back</i>	N . . . <i>nostrils</i> turned up
D . . . eyes turned <i>downwards</i>	O . . . mouth <i>open</i>
F . . . " looking in <i>front</i>	R . . . eyes looking to <i>right</i>
H . . . head <i>hanging</i> down	U . . . " turned <i>upwards</i>
I . . . " <i>inclined</i> to one side	V . . . " fixed on <i>vacancy</i>
L . . . eyes looking to <i>left</i>	

## XII. APPLICATIONS OF THE NOTATION OF GESTURE.

77. The uses of a system of Notation for Attitude and Motion, are various. By it the Speaker can register for practice any position or movement which, in practical Oratory, in Painting, or in Sculpture, strikes him as effective. By it, also, the Artist is enabled to jot for reproduction any attitude of which he may have obtained a momentary glance. To the Teacher of Gesture, a system of Notation is of great service in furnishing a nomenclature for the mechanics of action; and to the Student it will be found a considerable assistance in the acquisition of variety and precision of movement.

## XIII. ILLUSTRATIONS.

78. The following passages are *marked*, as an exercise in the *Notation*. The subject does not require lengthened illustration. Gesture should not be made too studied, or rigidly systematical; FREEDOM—the chief characteristic of grace—would be destroyed in the attempt to follow a minutely directive notation. Let every motion be in itself *expressive* and *graceful*, and scope may be left for *spontaneity* of application.

MACBETH TO THE DAGGER-VISION.—*Shakespeare.*

<sup>h q p shr</sup>  
Is this a dagger [which I see before me?—  
<sup>st R3</sup>

The handle towards my hand!—Come, let me <sup>gr</sup>clutch thee:—  
<sup>R4</sup> <sup>h q s</sup> <sup>St</sup> <sup>L2</sup> <sup>r R2</sup>

I have thee not;—and yet I see thee still!

<sup>R1</sup>  
<sup>Dp</sup> <sup>o pj</sup>  
Art thou not, fatal vision, sensible  
<sup>R2</sup>

To feeling as to sight?—or art thou but  
<sup>ix</sup>  
<sup>R1</sup>

A dagger of the mind?—a false creation  
<sup>rb</sup>

<sup>F</sup>  
Proceeding from the heat-oppressed brain? ♪

<sup>e q</sup>  
I see thee yet;—in form as palpable  
<sup>R2</sup>

STURE.  
de and  
ster for  
actical  
s effec-  
repro-  
ined a  
a s  
hing ..  
to the  
in the  
  
ercise  
length-  
stud-  
harac-  
mpt to  
motion  
ay b-

are.

<sup>1m</sup>  
As this which now I draw.

<sup>-h c</sup>... to... <sup>q sl</sup>  
Thou marshal'st me the way that I was going; <sup>-ix</sup>

<sup>L3</sup>  
<sup>-pp</sup>  
And <sup>☞</sup> such an instrument I was to use.

<sup>R1</sup>  
<sup>Sh<sup>2h</sup> con</sup>  
Mine eyes are made the fools o' the other senses, <sup>2pj</sup><sup>~d</sup>

<sup>L1</sup> <sup>L2</sup>  
<sup>qk cl</sup> <sup>e q</sup> <sup>qk-h q ix</sup>  
Or else worth all the rest :- I see thee still!

<sup>L1</sup> <sup>R2</sup> <sup>L3</sup>  
<sup>-v as</sup> <sup>-h q con</sup> <sup>-pj h q</sup> <sup>-c</sup>  
And <sup>☞</sup> on thy blade and dudgeon, gouts of blood... <sup>L5</sup>

<sup>-w</sup>  
Which was not so before!—  
<sup>R2</sup>

<sup>Ar h q v</sup> <sup>Sh</sup>  
There's no such thing:—

<sup>Kn</sup> <sup>ch Bbr</sup> <sup>L1</sup> <sup>-e q</sup>  
It is the bloody business, which informs <sup>L2</sup>

<sup>-r l</sup>  
Thus to mine eyes. Now o'er the one-half world <sup>R1</sup>

Nature seems dead, and wicked dreams abuse

The curtained sleep. Now witchcraft celebrates <sup>R2</sup>

Pale Hecate's offering, and withered murder

Alarumed by his sentinel the wolf <sup>R1</sup>

Whose howl's his watch, thus, with his stealthy pace, <sup>R2</sup>

With Tarquin's ravishing strides, toward his design <sup>l</sup>

Moves like a ghost. Thou sure and firm set earth <sup>2d q</sup>  
<sup>ad</sup> <sup>l</sup> <sup>R2</sup>  
<sup>r:-l</sup> <sup>shr ch</sup>

Hear not my steps which way they walk—for fear

<sup>2 dx</sup>  
The very stones prate of my whereabouts,

<sup>e f v</sup>  
And take the present horror from the time <sup>R1</sup>



Which <sup>cl</sup> now suits with it.

<sup>w</sup> I <sup>-h q p</sup>go, and it is done: <sup>cl</sup> the bell invites me. <sup>cl</sup>

<sup>R2</sup> <sup>-ad</sup> Hear it not, Duncan, for it is a knell

<sup>Fr</sup> That summons thee <sup>-z ix</sup>... to <sup>-rv;</sup> heaven or to <sup>d b</sup>hell.

MARCO BOZZARIS.—*F. G. Halleck.*

<sup>d q ix</sup> At midnight, in his guarded tent,

<sup>Ll</sup> The Turk <sup>rb</sup> was dreaming... of the hour

When <sup>s</sup> Greece, her <sup>pp</sup> knee in <sup>d q ch sh</sup>suppliance bent,

Should <sup>con</sup> tremble at his <sup>pj</sup> power;

<sup>h q ix</sup> In dreams, <sup>c</sup> through <sup>to f</sup>camp and <sup>to q to</sup>court he <sup>x s</sup>bore

<sup>rv</sup> The trophies of a <sup>ev</sup>conqueror;

<sup>ix</sup> In dreams, his song of triumph <sup>Sm</sup>heard—

<sup>R</sup> Then, wore that monarch's <sup>h q o</sup>signet-ring—

<sup>pp</sup> Then, press'd that monarch's <sup>d str</sup>throne—a <sup>2h f eq</sup>king!—

<sup>R</sup> As wild his thoughts, and gay of wing,

<sup>Sh</sup> As Eden's garden bird! <sup>cl</sup>

<sup>Rl</sup> At midnight, in the forest shades,

<sup>-h q ix</sup> Bozzaris <sup>R2</sup> ranged his <sup>-l p</sup>Suliot band,

<sup>-s</sup> True as the steel of their <sup>nt</sup>tried blades,

<sup>-rb</sup> Heroes in <sup>ch as</sup>heart and <sup>h q str</sup>hand.


<sup>L2 up</sup>


<sup>Rl</sup>

—hq ix  
There had the Persians' thousands stood,  
Ll  
pp as —d q ix str  
There had the glad earth drunk their blood

—ch rb  
On old Plataea's day;  
L2 up  
qk—h q s: h f s pp 2e q o  
And now these breathed that haunted air—  
Ll

rb  
The sons of sires who conquered there—  
ch con str: —ch Br:  
With arm to strike, and soul to dare,  
L2 Ll

2c x  
As quick, as far as they!   
2ad L2  
h q ix  
An hour passed on:—the Turk awoke;—  
Ll

v as  
That bright dream  was his last;—  
dn

As —w  
He woke—to hear his sentries shriek—  
re L3  
R e q v —ix z q  
“To arms!—they come!—the Greek!—the Greek!”

R c x  
He woke—to die,  midst flame, and smoke,  
Rl dn R2

—c x:  
And shout, and groan, and sabre stroke,  
R2

2h con  
And death-shots falling thick and fast,  
Rl

Like forest-pines before the blast,

pl z  
Or lightnings from the mountain-cloud; ...  
R2

cl L  
And heard—with voice as trumpet loud,—  
re L3

—h q:  
Bozzaris cheer his band:—

c h e q ch str  
“Strike!—till the last armed foe expires—  
(L4) L3

<sup>c\_e q</sup> Strike—for your altars and your fires—<sup>tr</sup>

<sup>stp</sup>—<sup>d b</sup> Strike!—for the green graves of your sires—<sup>tr</sup>

<sup>2z U</sup> God,—and your native land!" <sup>2exp ou</sup> ☺

<sup>2h fs</sup> They fought, like brave men, long and well, <sup>p</sup> <sup>x</sup>

<sup>L4</sup> <sup>2</sup>—<sup>f s as</sup> They piled that ground with Moslem slain,—

<sup>e cl</sup> They conquered! . . . but Bozzaris fell. <sup>con</sup>

<sup>L3</sup> <sup>Sh</sup> Bleeding at every vein.

<sup>2h q</sup> His few surviving comrades saw

<sup>Sm —dt:</sup> His smile, when rang their proud hurrah, <sup>wv</sup>  
<sup>L4</sup>

And the red field was won ;

<sup>pp</sup> <sup>h cr</sup> Then saw in death his eyelids close, <sup>L1</sup>

Calmly, as to a night's repose,

Like flowers at set of sun.

<sup>D—w: f e</sup> Bozzaris! She who gave thee birth <sup>R1</sup>

Will, by the pilgrim-circled hearth

Talk of thy doom without a sigh ; <sup>pj ou</sup>  
<sup>R2</sup>

<sup>2d q exp</sup> For thou art Freedom's now, and Fame's ; <sup>2eq</sup>

<sup>—R</sup> <sup>z f</sup> One of the few, the immortal names

<sup>R1</sup> <sup>—h to —d q</sup> That were not born to die!  
<sup>L2 (bw)</sup>

#### XIV. DIRECTIONS FOR USING THIS WORK.

##### *To the Reader.*

When you consult a teacher for instruction in Elocution, the benefit which you derive is mainly owing to the fact that your attention is, for the time, limited to special points—those in which your delivery requires correction, or those to which the Teacher gives precedence. The duly-qualified Instructor is, of course, competent to direct his pupils in ANY of the departments of his art; but he does not, in every case, allow his lessons to range over ALL departments.

In this Book you have a teacher—prepared to give you instruction in Theory, or direction in Exercise, in any department of the Art of Delivery: but you must, in order to self-improvement, do for yourself what you cannot avoid under the *viva voce* teacher—namely, confine your attention, at first, to those points in which you feel the need of help, and overlook all else till they are mastered.

There is a great art in learning even from a living teacher. Some pupils will draw out precisely what they require, and profit rapidly; others—“receptive” only,—will, from a longer period of instruction, derive much less advantage. The art of learning from a Book is of course still more dependent on the student himself. The secret of success is undoubtedly the same in both cases: ATTEND EXCLUSIVELY TO ONE POINT AT A TIME.

A cursory examination of the whole ground of study may not always be disadvantageous as a preliminary; but even this will generally be better deferred, unless it is undertaken merely to assist in the selection of a Department for exercise. A desultory perusal of a practical work—on such a practical subject as elocution—can lead to no satisfactory result. Therefore:—Treat this Book as a *viva voce* Teacher: Give heed exclusively to the section before you: Practise the exercises prescribed, and look neither backward nor forward, until you have mastered the Lesson in hand.

The previous editions of this "Manual" have met with many appreciative and successful disciples. The above, and the following

### CONCLUDING DIRECTIONS

are added, in the hope that this finally-revised edition will be even more fortunate, and prove more widely useful to its new generations of Elocutionary students.

Do you belong to either of the following classes of speakers?

I. Your voice is feeble—it is smothered—it is strained—you are soon fatigued by vocal effort—you become hoarse—breathless—giddy—the muscles of your throat, chest, abdomen, are rendered sore by public speaking.—For you, until you have changed these characteristics, this book has only ONE LESSON—the management of RESPIRATION.

II. Your pronunciation is faulty—it is indistinct—it slurs syllables—it is peculiar in some element—it is provincial—it is foreign—it is guttural—it is nasal.—Study first the details of VOWELS, ARTICULATION and ACCENTUATION.

III. Your tones are unvaried—they are limited to a narrow range—they are tunelessly recurrent—they are vaguely meandering—they are screechy—they are croaky—they are drawling.—Begin with the mastery of INFLEXION.

IV. Your reading is governed by sentences—by breath-limits—in poetry by lines—your pauses by the marks of punctuation—your primary and secondary clauses are indiscriminated.—Study SENTENTIAL ANALYSIS and the principles of CLAUSING and PAUSING.

V. Your delivery is ponderous—it is flippant—it is rhythmical—it is uniform—it is pointless.—Commence with the principles of EMPHASIS.

VI. Your general style is dull—it fails to arrest attention—it is harsh—it is unsympathetic.—Begin with MODULATION and EMOTIVE EXPRESSION.

VII. Your action is awkward—it is angular—it is stiff—it is jerking—it is repetitive—it is indefinite.—Study first the section on **GESTURE**.

VIII. You feel yourself to be ineffectve, but are not conscious of the particulars in which you fail.—Learn the **NOTATIONS** of Inflexion and Expression, and **READ** the notated and emphasized passages, until you acquire a definite knowledge of the source of your ineffectiveness; for consciousness of a fault is the necessary preliminary to its correction.

IX. You simply desire to understand the subject as a matter of interest; or you wish to master it for the purpose of teaching.—Begin at the beginning, and go through **THE WHOLE WORK**.

**THE END.**

## LIST OF WORKS BY PROF. A. M. BELL.

**Visible Speech**—The Science of Universal Alphabets : or Self-interpreting Physiological Letters for writing all Languages in one Alphabet ; and for teaching the Deaf and Dumb to speak. Illustrated by Tables, Diagrams, and Examples of Printing and Writing. Inaugural Edition, 4to, cloth . . . . . \$5.00

—Circulars describing the system of Visible Speech, with specimens of the characters, etc., sent free on application to the publisher.

**Explanatory Lecture on Visible Speech**—Delivered to the Royal College of Preceptors (Feb. 1870.) Illustrated by Diagrams and Universal Alphabet. . . . . 15

**English Visible Speech for the Million**—for teaching the exact Pronunciation of the Language, to Native, Foreign, or Illiterate Learners. Illustrated by Physiological Diagrams, Exercises, &c., 4to., paper covers .40

**Universal Line Writing and Steno-Phonography**—A New Work, on the Basis of "Visible Speech." In five Sections: I. English Vernacular and Orthoepic Line Writing for use in schools. II. Universal Line-Alphabet for Languages, Telegraphy, &c. III. Universal Line-Alphabet for Embossed Printing for the Blind. IV. Elliptical Steno-phonography, applicable to all Languages, and fully developed for English. V. English Reporting Steno-phonography. 8vo . . . . . 85

**The Principles of Speech, Cure of Stammering &c.**—In this Work, the Theory of Articulation, and the Mechanism of Vowel and Consonant Sounds, are minutely explained. All the elements of English Speech are separately treated of, with reference to the Defects to which they are subject. Directions are given by which the Stammerer can, by his own efforts, alleviate or remove the impediment. 12mo., cloth, . . . . . 1.65

**The Standard Elocutionist**—A Collection of upwards of Four Hundred Classified Extracts in Prose and Poetry, adapted for effective Reading and Recitation. The Principles of Elocution, abridged from the "Elocutionary Manual," with relative Exercises, are prefixed. New Edition, greatly enlarged : 532 pp., 12 mo., cloth 1.50

A complete descriptive price list of the above, and other works by Prof. A. Melville Bell; and of School-Room Charts, and other Visible Speech Publications, sent free on application.

**JAMES P. BURBANK, Salem, Mass.**

LL.

abetics :  
itting all  
e Deaf  
grams,  
augural  
\$5.00  
imens of

l to the  
strated  
.15

ng the  
e, For-  
siologi-  
.40

A New  
e Sec-  
e Line  
Alpha-  
iversal  
l. IV.  
Lan-  
English  
.85

e.— In  
echan-  
ly ex-  
sepa-  
which  
h the  
remove  
1.65

ards of  
oetry,  
The  
ution-  
New  
1.50

other  
harts,  
ation.